

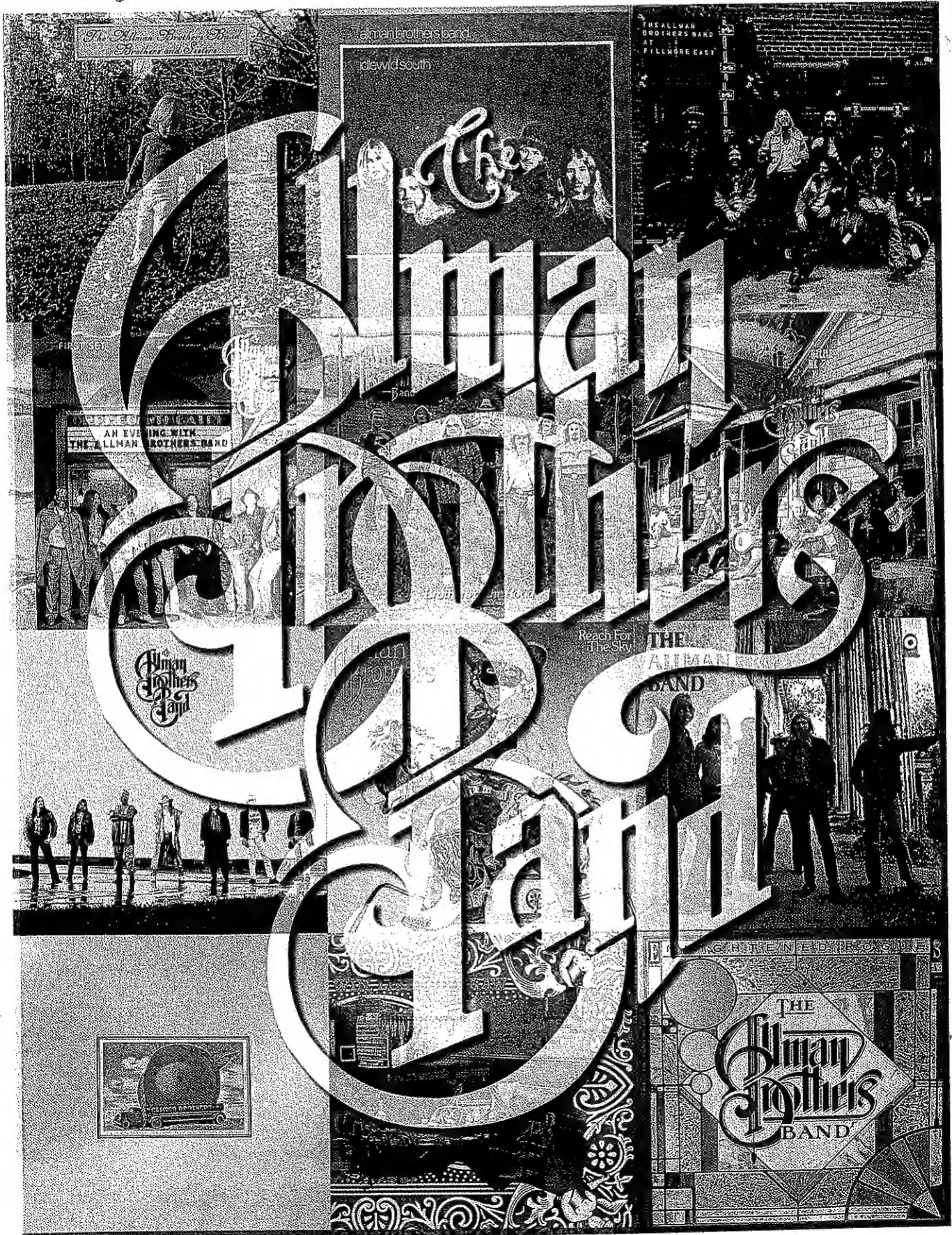
PIANO / VOCAL / GUITAR

# THE ALLMAN BROTHERS BAND

29 OF THEIR BEST

Including:

Midnight Rider / Blue Sky / Good Clean Fun / Jessica / Melissa / Ramblin' Man / Dreams



# THE ALLMAN BROTHERS BAND

SONG	ALBUM
8 Ain't Wastin' Time No More	<i>Eat a Peach (1972)</i>
2 Angeline ✓	<i>Reach for the Sky (1980)</i>
13 Black Hearted Woman	<i>The Allman Brothers Band (1970)</i>
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23 Can't Take It with You	<i>Enlightened Rogues (1979)</i>
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40 Don't Want You No More	<i>The Allman Brothers Band (1970)</i>
35 Dreams I'll Never See	<i>The Allman Brothers Band (1970)</i>
44 End of the Line	<i>Shades of Two Worlds (1991)</i>
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94 Nobody Knows	<i>Shades of Two Worlds (1991)</i>
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# ANGELINE

Words and Music by DICKY BETTS,  
MIKE LAWLER and JOHNNY COBB

Fast Rock

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'Fast Rock' and 'f' (forte). The key signature has two sharps (F# and C#). The piano part features a driving bass line and a melodic line in the right hand. The vocal part enters with the lyrics: 'Rid-in' in a long, gray lim-ou-sine, mid-night strut-tin' in New York Cit-y. Love's just a game that she loves to play, sit-tin' in a pair of hun-dred Mid-night wom-an, she is leav-in' bro-ken hearts all a -'. The score includes guitar chords: A, Bm/A, and A. The piano part continues with a steady bass line and a melodic line in the right hand.

**Chords:** A, Bm/A, A

**Lyrics:**

Rid-in' in a long, gray lim-ou-sine, sit-tin' in a pair of hun-dred  
 mid-night strut-tin' in New York Cit-y. Mid-night wom-an, she is  
 Love's just a game that she loves to play, leav-in' bro-ken hearts all a -

A Bm C C# D7

dol - lar jeans, — tryin' to talk sense to a rock - 'n' - roll queen.  
 look - in' so pret - ty. Her lit - tle heart beat in rhy - thm with the world.  
 long the way. — She's got friends that she ain't nev - er used.

N.C. E7#9 N.C.

Damn-best kind of liv - in' an - y - bod - y ev - er seen. } Oh, An - ge - line..  
 She used to be — her ma-ma's lit - tle girl. }  
 She'a win - nin' now, — but she's bound — to lose. — }

A Bm/A A Bm/A A

1

Bm/A A 2,3 A Bm C C#

Oh, An - ge - line, —



4

D7

C/D

look-in' at the bright lights,

G/D

A

Bm/A

A

Bm/A A

search-in' for the sil - ver screen.

Bm

C

C#

D7

An - ge - line,

C/D

G/D

I nev - er seen a wom - an who could look so good and

Detailed description of the musical score: The score is written for guitar and voice. It is in the key of D major, indicated by two sharps (F# and C#) on the treble clef. The time signature is 4/4. The first system shows a vocal line starting with a half note D4, followed by a quarter note E4, and then a half note F#4. The guitar accompaniment starts with a D7 chord (fingering 2-1-3-2) and plays a descending eighth-note pattern. The second system continues the vocal line with a half note G4, followed by a quarter note A4, and then a half note B4. The guitar accompaniment continues with the same pattern. The third system shows the vocal line with a half note C5, followed by a quarter note B4, and then a half note A4. The guitar accompaniment continues with the same pattern. The lyrics are: 'look-in' at the bright lights, search-in' for the sil - ver screen. An - ge - line, I nev - er seen a wom - an who could look so good and'.

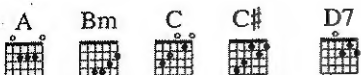
To Coda ⊕

E7#9 N.C. A Bm/A A Bm/A A

be so dog - gone mean.

(2nd time:) D.S. al Coda  
(take 2nd ending)

Bm/A A Bm/A A



*Guitar solo*



N.C.

A

Bm C C#

An - ge-line, -

CODA

A Bm C C# D7

Instrumental solo

C/D G/D A

Repeat and Fade

Bm/A A Bm/A A Bm C C#



# AIN'T WASTIN' TIME NO MORE

Words and Music by  
GREGG ALLMAN

Moderate Rock

Bb

Fm/Bb

Bb

Fm/Bb

Bb

Ab6

Last Sun - day morn - ing the sun - shine  
Lord, Lord, Miss Sal - ly, why  
I found my way af - ter

Bb

Ab6

Bb

Ab6

felt like rain. -  
are you cry-in'?  
man - y years are gone. -  
The week be - fore, -  
Been a - round here three  
And all the war freaks  
they all  
long days  
die off

Bb Ab6 Bb Ab6

seemed the same. — With the help of God — and two friends,  
 look-in' like you're dy-in'. Just step your - self — out-side and  
 leav-in' us a - lone. — Well, now chil - dren,

Bb Ab6 Bb Ab6

I came to re - al - ize — I still have two — strong legs, —  
 look up at the stars a - bove. — Go on down - town, — ba - by. —  
 leave in peace the way we came. — 'Cept for you and me, broth - er, —

Bb Ab6 Eb Gm7/D

don't need no wings to fly. — You know I — ain't a - wast - in' }  
 Find some-bod - y to love. — Mean-while I — ain't a - wast - in' } time — no  
 try and try a - gain. — So hear us now, — we ain't wast - in' }

C7 F Bb Ab6 To Coda ⊕

more — 'cause time goes by like { hur - ri - canes —  
 { pour-in' rain —  
 { hur - ri - canes —

B $\flat$  Ab6 3fr B $\flat$  Fm/Ab B $\flat$  Fm/B $\flat$

and fast - er things. —  
and much fast-er things —

E $\flat$ 7 B $\flat$ 7

You don't need — no — gyp - sy to tell you why. — You

E $\flat$ 7 B $\flat$ 7

can't let — one pre-cious day — slip by. — But

E $\flat$ 7 B $\flat$

look out - side — your - self, — and if you don't see what you want, may - be

F Eb7

some - times then you don't. \_\_\_\_ Well, leave \_ your mind a - lone \_ and just get

Bb Ab6 3fr Bb Ab6 3fr

high, \_\_\_\_ oh yes, \_ high.

Bb Ab6 3fr Bb Ab6 3fr Bb Ab6 3fr

Bb Ab6 3fr Bb Ab6 3fr Bb Ab6 3fr

Bb Ab6 3fr Bb Ab6 3fr Bb Ab6 3fr

Bb Ab6 3fr Bb Ab6 3fr Bb Ab6 3fr



Eb 3fr    Gm7/D 3fr    C7 9    F    Bb    Ab6 3fr

Bb    Ab6 3fr    Bb    Ab6 3fr    Bb    Ab6 3fr    D.S. al Coda

CODA    Bb    Ab6 3fr    Bb    Ab6 3fr

run-nin' af - ter a sub - way train. \_    Don't for - get \_ the pour \_

Bb    Ab6 3fr    Bb    Ab6 3fr    Bb    Ab6 3fr    Repeat and Fade

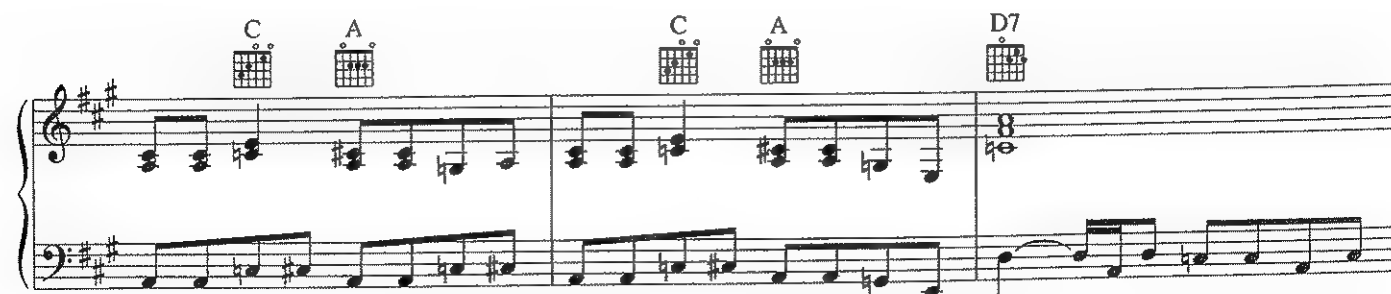
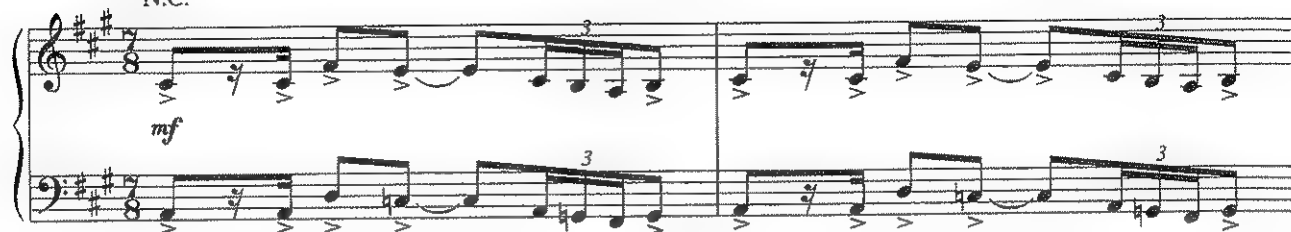
in' rain. \_

# BLACK HEARTED WOMAN

Words and Music by  
GREGG ALLMAN

Moderate Rock

N.C.



Chord diagrams: A, C, A, C, A

Chord diagrams: E7#9, B7, E7

N.C.

To Coda

Chord diagram: A7

1. Black heart - ed wom-an, \_\_\_\_\_ can't you see your poor \_ man \_  
 2. Black heart - ed wom-an, \_\_\_\_\_ cheap troub-le and pain is all \_ you \_  
 3. Instrumental solo  
 4., 5. (See additional lyrics)

dy - in'? Can't  
play

D7

count on both hands, ba - by, all the lone - ly nights I've been  
Black heart - ed wom - an, cheap trou - ble and pain is all you

A7

cry - in'. Well, I'm  
play.

E7#9 B7 E7

tired of all your slip - per - y ways. I can't take your e - vil  
Some - time think - in' I'll be much bet - ter if I was stiff down in my



N.C.

ly grave. \_\_\_\_\_ in?, \_\_\_\_\_ oh, no. \_\_\_\_\_  
No, \_\_\_\_\_ I just can't stay.

1-4

5

Ah, ah, ah, ah, \_\_\_\_\_ ah, ah,

ah, ah, ah, \_\_\_\_\_ ah. Ah, ah, ah, \_\_\_\_\_ ah, ah, ah, ah,

1 2

ah, ah, ah, ah. Ah, ah, ah, ah, ah, ah.

D.C. al Coda  
(no repeats)

CODA

Moderately fast

Repeat and Fade

F G A

#### Additional Lyrics

4. Yesterday I was your man,  
Now you don't know my name.  
Yesterday I was your man,  
Now you don't know my name.  
Well, I'm goin' out to find a new way, babe,  
Oh, to get back into your game, yeah, yeah.

5. One of these days,  
I'm gonna catch you with your back-door man.  
Ones of these days, yeah,  
I'm gonna catch you with your back-door man.  
I'll be movin' on down the road, pretty baby,  
Oh, to start all over again, oh yeah.

# BLUE SKY

Words and Music by  
DICKY BETTS

Moderate Rock

The musical score for "Blue Sky" is written for piano and voice. It is in the key of E major (three sharps) and 4/4 time. The tempo is marked "Moderate Rock". The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand. Chord diagrams for guitar are provided above the staff: E, A, D/A, A, E, A, D/A, A, E, D, A, E, B. The vocal melody is written in the treble clef, with lyrics: "Walk a - long the riv - er, sweet lull - a - by. It just keep on flow - in'." The score is divided into three systems, each with a piano and vocal staff.

A

it don't wor - ry 'bout where \_ it's go - in', \_ no, no. \_

E B/A A

it don't wor - ry 'bout where \_ it's go - in', \_ no, no. \_

E B A E

Don't fly, Mis - ter Blue - bird, I'm just walk - in' down \_ the road. \_  
Good old Sun - day morn - in', bells are ring - in' ev - 'ry - where. \_

B A

Ear - ly morn - in' sun - shine \_ tell me all \_ I need \_ to know. \_  
Go - in' to Car - o - li - na, \_ it won't be long \_ and I'll \_ be there. \_



E A

B A E A

You're my blue sky, you're my sun - ny day.

To Coda

B A E A

Lord, you know it makes me high when you turn your love my way,

B7sus/F# A

turn your love my way, yeah.

E A

*Instrumental solo*

E 1-3 A

4 A E

B A D.S. al Coda

*Solo ends*

CODA E A

turn your love \_ my way, \_

B7sus/F#



turn your love — my way, ———— yeah, ———— yeah.

E



A



D/A



A



E



A



D/A



A



E



D



A



Asus2



E



# CAN'T TAKE IT WITH YOU

Words and Music by DICKY BETTS  
and DON JOHNSON

Medium Blues



The first system of musical notation for the song. It consists of a grand staff with a treble clef and a bass clef. The key signature is two sharps (F# and C#), and the time signature is common time (C). The music is in a medium blues style. The first measure of the bass line is marked with a mezzo-forte (mf) dynamic. The right hand (R.H.) is indicated by a bracket over the first two measures of the bass line.

The second system of musical notation. It continues the grand staff from the first system. The right hand (R.H.) is indicated by a bracket over the first two measures of the bass line.



No chord

The third system of musical notation. It continues the grand staff from the second system. The right hand (R.H.) is indicated by a bracket over the first two measures of the bass line. The lyrics "You can't take it with — you;" and "Play it high or low. —" are written below the staff.


C7




ev - 'ry-bod - y knows. ——— You can't take it with —  
Break the bank at Mon - te Car-lo. — You can play it just —




D7




A7



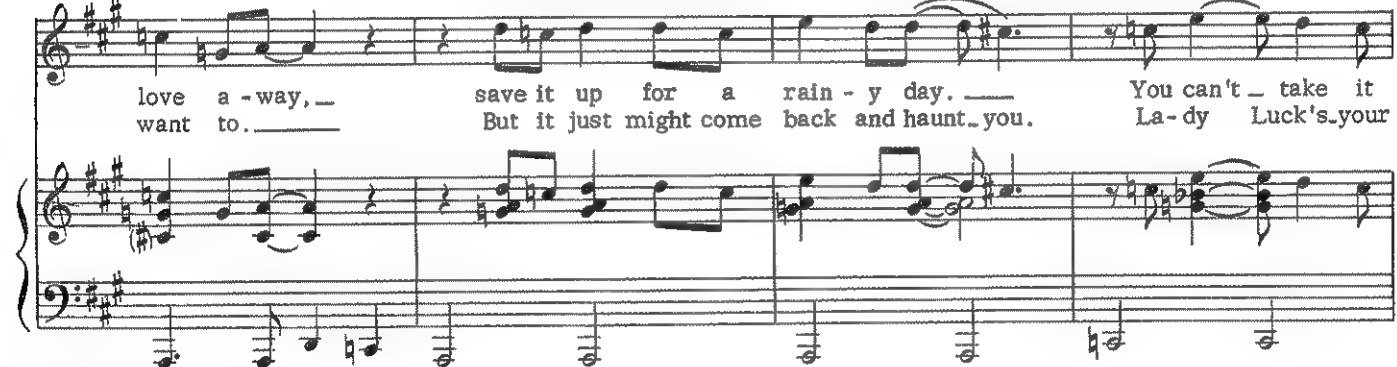
— you when you go. ——— You can't hide your  
— the way it falls. ——— Cut it like you



C7



love a - way, ——— save it up for a rain - y day. ——— You can't — take it  
want to. ——— But it just might come back and haunt you. La - dy Luck's your




D7



A7



1. ———  
with you when you go. ———  
ma - ma when she calls. ———



2. N.C.

Can't take it with — you; ev - 'ry - bod - y knows.

You can't take it with — you when you go. —

N.C.

Can't hide — your love a - way, — save it up for a

rain - y day. — You can't — take it with you — when you go. —

To Coda



N.C.

C7



N.C.

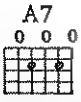
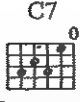
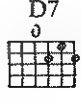
Hot wire a fast car\_ just to take a ride. \_ You can run, but you



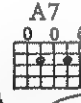

sure can - not hide. \_ Tell her\_ a lie; \_



live with it till you die. \_ But you can't\_ take it with you when you go..

A7  C7  D7 

And it hurts — so bad when you fi-n'lly have\_ to

A7  D.S.  $\frac{3}{4}$  al Coda  $\Phi$  Coda 

show. — No, you can't — take it

D7  A7  C7  D7 

with you when you go. — No, you can't take it with-you

A7  C7  D7  A7 

when you go.

Repeat and fade

# COME AND GO BLUES

Words and Music by  
GREGG ALLMAN

Moderate Funk beat

**First System:** The piano part begins with a melody in the right hand and a bass line in the left hand. The tempo is marked 'Moderate Funk beat'. The first measure is marked *mf*. Chord diagrams for F/G and G are shown above the staff.

**Second System:** Continues the piano accompaniment. Chord diagrams for F/G and G are shown above the staff.

**Third System:** The vocal line enters. The lyrics are: (1., D.S.S.) Peo - ple say \_\_\_\_\_ that you're no good, — but (2.) Round and round \_\_\_\_\_ and round we go. — Don't. Chord diagrams for G7 and Gdim7 are shown above the staff.

**Fourth System:** Continues the vocal line. The lyrics are: I would-n't cut you loose, — ba - by, if I could. — Well, I ask me why I stay — here, — I don't know. — Well, Chord diagrams for Am7b5/G and G are shown above the staff.

G7 Gdim7

seem to stand down on the ground.  
may - be I'm a fool to care.

Am7b5/G G





Ba-by, I'm too far gone to turn a round. Oh, if  
With-out your sweet love, ba-by, I would be no-where.

G7 Gdim7

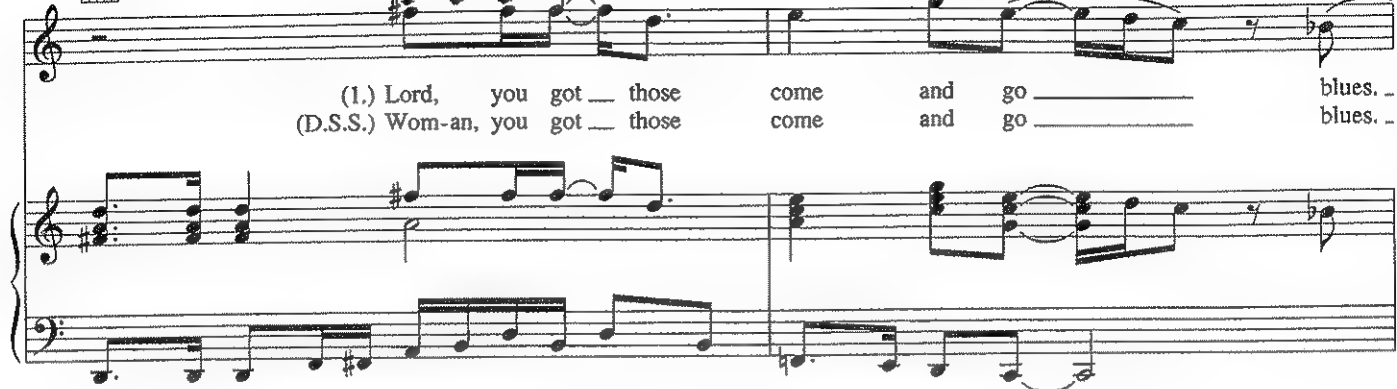
on - ly you would make up your mind.  
Here I stay, locked in your web,

Am7b5/G G To Coda I ⊕

Take me where you go or leave me way be-hind.  
'til that day I might find some-bod - y else.

(1.) Lord, you got — those come and go — blues. —  
 (D.S.S.) Wom-an, you got — those come and go — blues. —










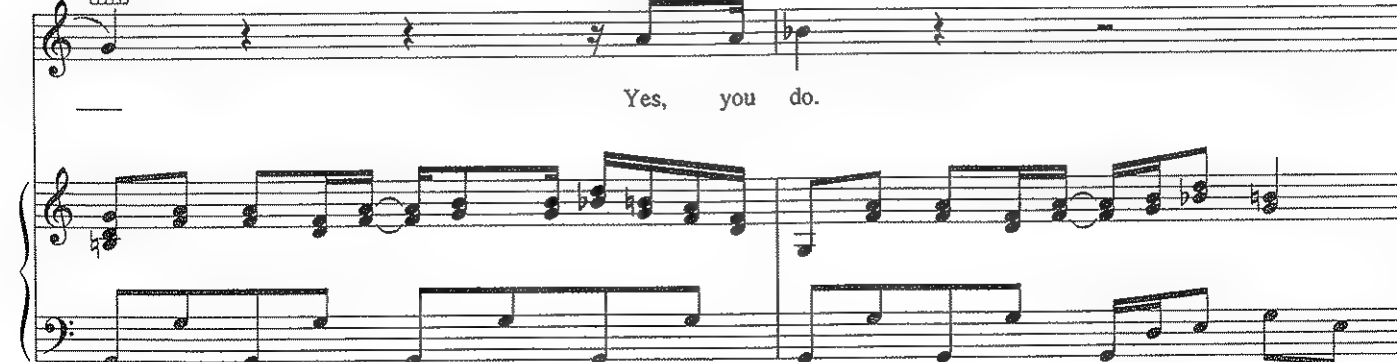



Lord, you got — those come and go — blues. —





Yes, you do.



C Csus C 3fr

To Coda II ⊕ ⊕

Oh, and you got me feel - ing \_\_\_\_\_ like a fool. \_\_\_\_\_

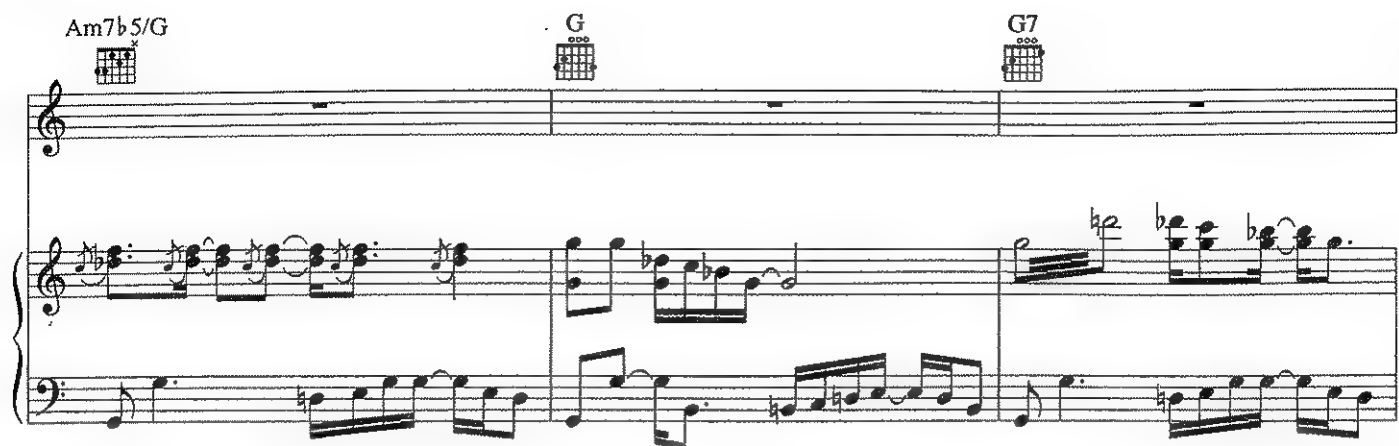
G7 Gdim7

Am7b5/G G

G7 Gdim7



Am7b5/G G G7

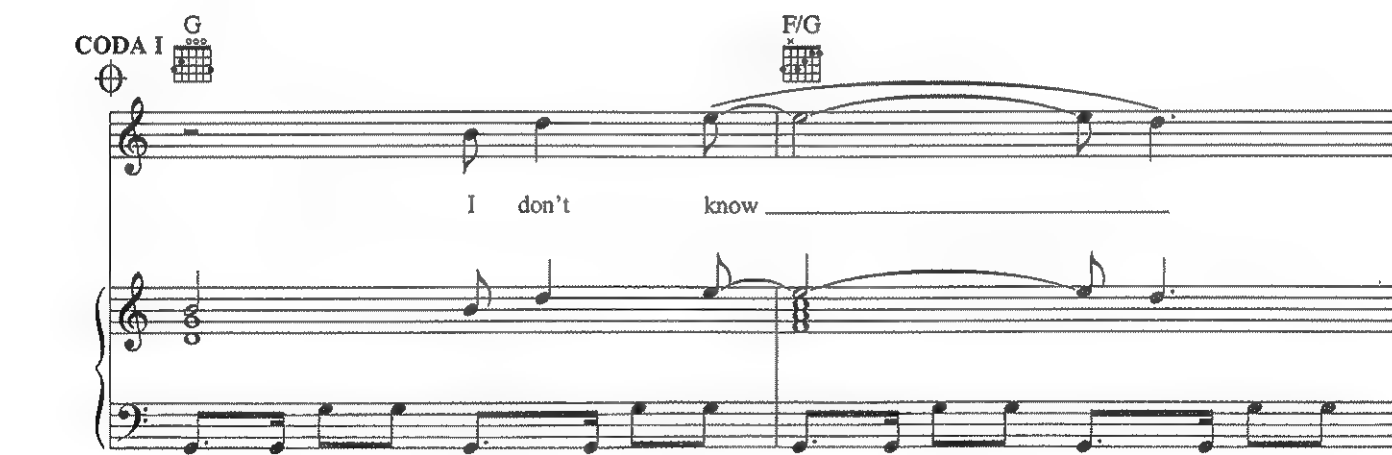


Gdim7 Am7b5 G D.S. al Coda



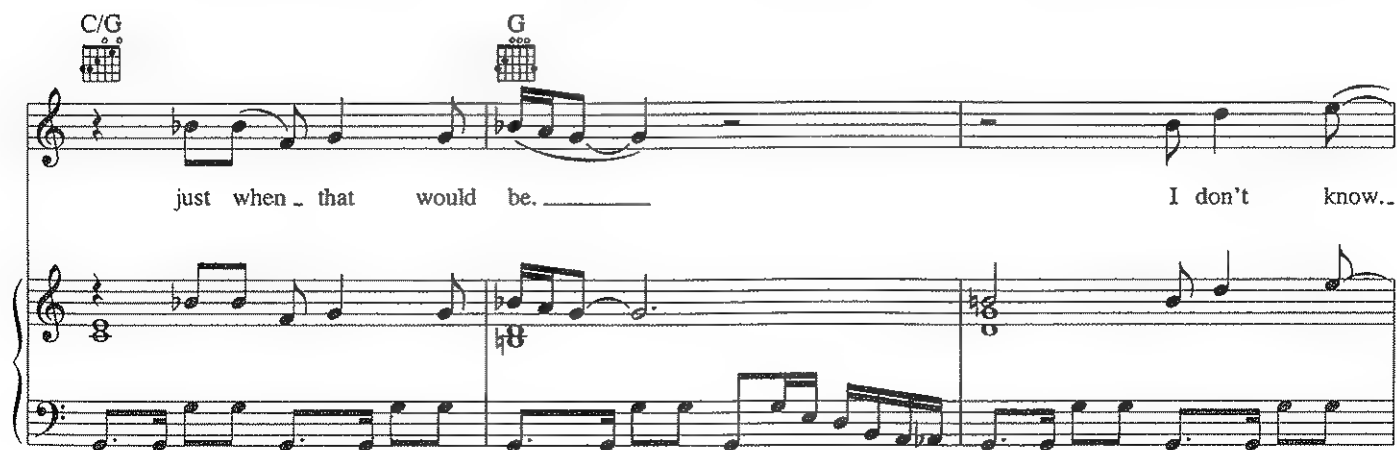
CODA I G F/G

I don't know \_\_\_\_\_



C/G G

just when \_ that would be. \_\_\_\_\_ I don't know..



F/G C/G G

I can't say, \_ as I \_ can't see. \_

Bb7

Play 4 times

C

D

First system of musical notation, measures 1-2. Treble and bass staves with piano accompaniment.

Second system of musical notation, measures 3-4. Treble and bass staves with piano accompaniment. A guitar chord diagram for G is shown above the treble staff in measure 4.

Third system of musical notation, measures 5-6. Treble and bass staves with piano accompaniment. Guitar chord diagrams for F/G, C, Csus, and C are shown above the treble staff. The text "D.S.S. al Coda II" is written at the end of the system.

## CODA II

CODA II section, measures 7-10. Treble and bass staves with piano accompaniment. The lyrics "Just \_ like a fool." are written under the treble staff. Guitar chord diagrams for F/G, G, F/G, and G are shown above the treble staff.

# DREAMS I'LL NEVER SEE

Words and Music by  
GREGG ALLMAN

Moderately, with a jazzy feel (♩ = ♩<sup>3</sup>)

**D7sus**

**D7**

**D7sus**

**D7**

**D7sus**

**D7**

Just one more morn - ing

D7sus D7

I had to wake up with the

blues. Pulled my self out

of bed, yeah.

Put on my walk-in shoes.

The musical score is written for a vocal line and piano accompaniment. The key signature is D major (two sharps). The tempo and style are indicated by the number 36 in the top left corner. The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are: "I had to wake up with the blues. Pulled my self out of bed, yeah. Put on my walk-in shoes." The piano accompaniment features a steady bass line and chords in the right hand, with some triplets and slurs. The guitar chord diagrams for D7sus and D7 are shown above the vocal line.

D7sus D7

(1.) Went up on the moun - tain  
(D.S.) Pull my self to - geth - er.

D7sus D7

to see what I can see.  
Put on a new face.

D7sus D7


The whole world was fall - in'  
Climbed down off the hill - top, ba - by.

D7sus D7

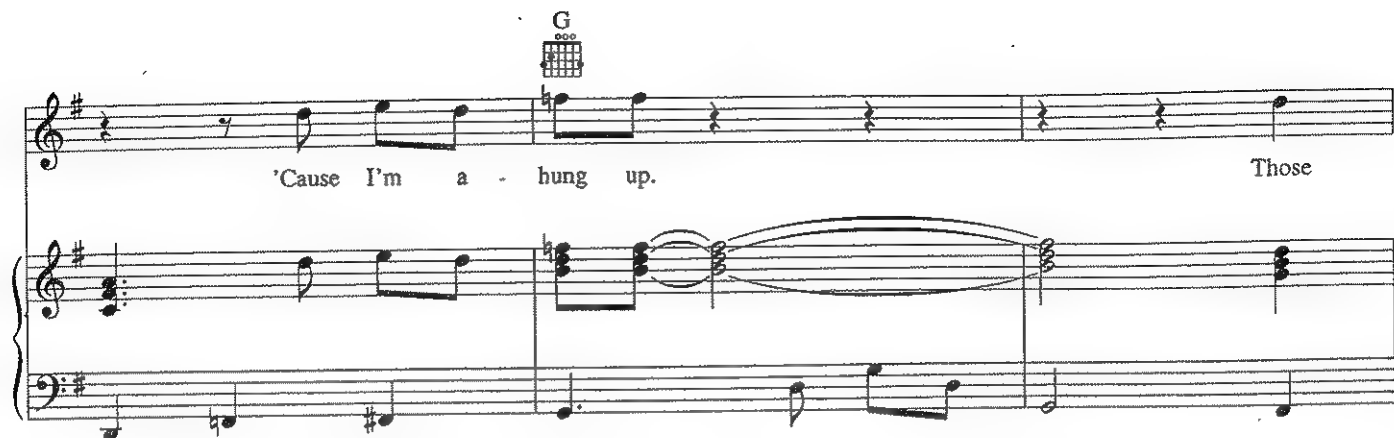
right down in front of me.  
Get back in the race.




G



'Cause I'm a - hung up. Those

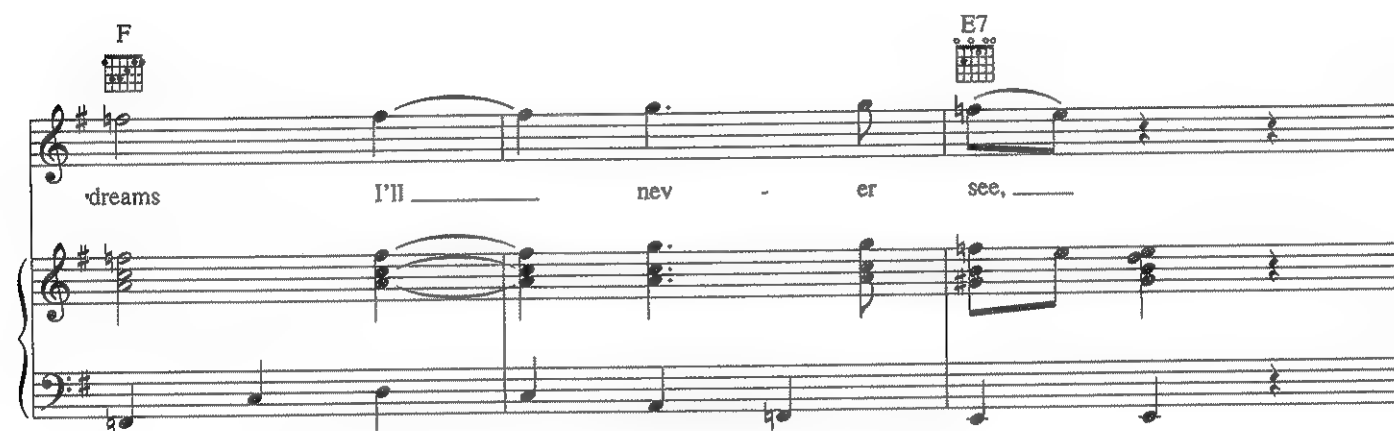



F



dreams I'll \_\_\_\_\_ nev - er see, \_\_\_\_\_

E7



E7#9



yeah, babe. Ah, \_\_\_\_\_

E7



E7#9



C



\_\_\_\_\_ help me, babe. \_\_\_\_\_

Bb



A7 A7#9 6fr

Woh, \_\_\_\_ or this will sure - ly be \_\_\_\_

3 3

A7 A7#9 6fr D7sus

the end of me, yeah. \_\_\_\_

3

To Coda ⊕

Instrumental solo

D7

1-3 4

(1x) D.S.  
(2x) D.S. al Coda

Solo ends

CODA ⊕ D

Repeat and Fade

# DON'T WANT YOU NO MORE

Words and Music by SPENCER DAVIS  
and EDWARD HARDIN

Rock Shuffle (♩ = ♩<sup>3</sup>)

Cm7  
3fr

N.C.

Cm7  
3fr

N.C.

1  
Cm7  
3fr

N.C.

2

N.C.

Straight Rock feel (♩ = ♩)

Cm7  
3fr

Bb

Cm7  
3fr

Bb/F

Chord diagrams: Cm7 (3fr), Bb, Cm7 (3fr)

Chord diagrams: Bb/F, Cm7 (3fr), Bb, Cm7 (3fr)


Chord diagrams: Bb/F, Cm7 (3fr), Bb, Cm7 (3fr)

### Rock Shuffle (♩ = ♩♩♩)

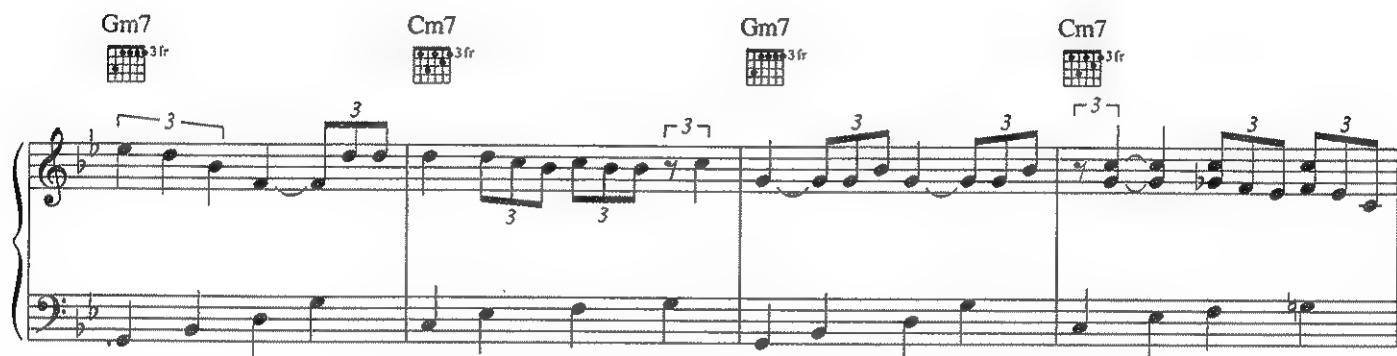
Chord diagrams: Bb/F, Bb/Eb, Cm7 (3fr), Gm7 (3fr), Cm7 (3fr)

Chord diagrams: Gm7 (3fr), Cm7 (3fr), Gm7 (3fr)

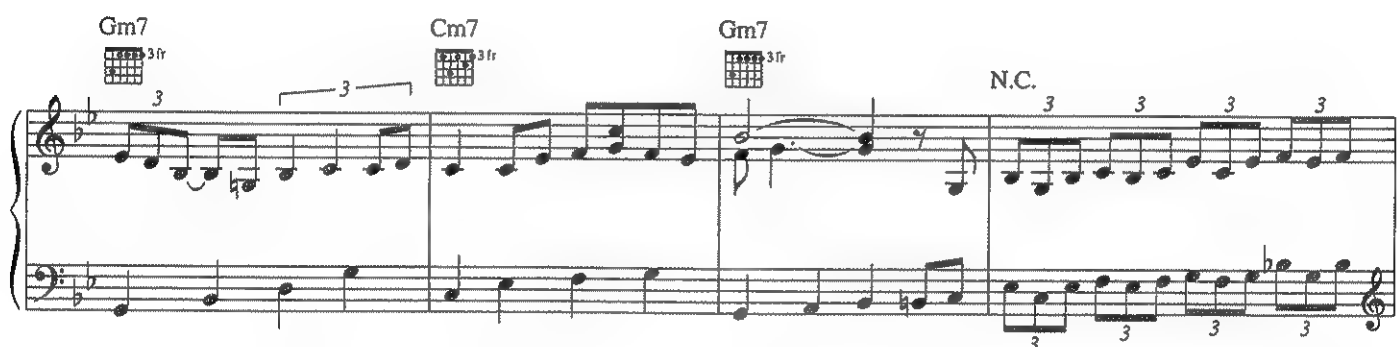
First system of musical notation. Chord diagrams for Cm7 and Gm7 are shown above the staff. The notation includes triplets and slurs.



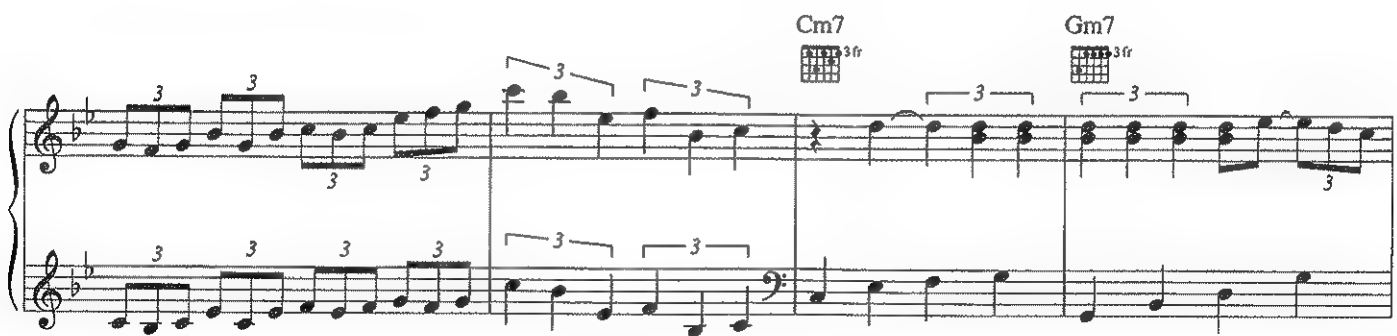
Second system of musical notation. Chord diagrams for Gm7 and Cm7 are shown above the staff. The notation includes triplets and slurs.



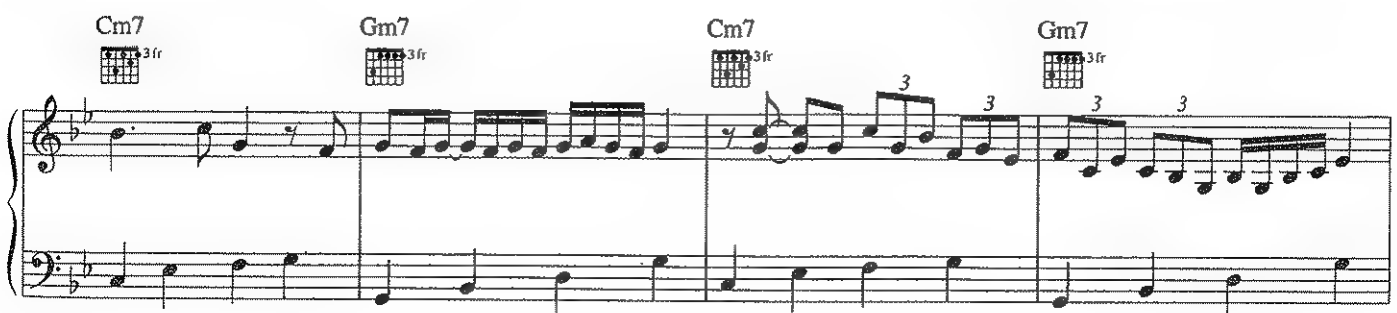
Third system of musical notation. Chord diagrams for Gm7 and Cm7 are shown above the staff. The notation includes triplets and slurs. The section ends with "N.C." (No Chords).



Fourth system of musical notation. Chord diagrams for Cm7 and Gm7 are shown above the staff. The notation includes triplets and slurs.



Fifth system of musical notation. Chord diagrams for Cm7 and Gm7 are shown above the staff. The notation includes triplets and slurs.



First system of musical notation. Chord diagrams for Cm7 and Gm7 are shown above the staff. The Cm7 diagram is labeled "3fr" and the Gm7 diagram is labeled "3fr". The notation includes a treble and bass staff with a key signature of two flats (Bb and Eb). The melody features a triplet of eighth notes in the treble staff.

Second system of musical notation. Chord diagrams for Cm7 and Gm7 are shown above the staff. The Cm7 diagram is labeled "3fr" and the Gm7 diagram is labeled "3fr". The notation includes a treble and bass staff with a key signature of two flats (Bb and Eb). The melody features a triplet of eighth notes in the treble staff.

Third system of musical notation. Chord diagrams for Cm7 and Gm7 are shown above the staff. The Cm7 diagram is labeled "3fr" and the Gm7 diagram is labeled "3fr". The notation includes a treble and bass staff with a key signature of two flats (Bb and Eb). The melody features a triplet of eighth notes in the treble staff. The text "N.C." is written above the staff.

Fourth system of musical notation. Chord diagrams for Cm/G, Bb/F, Eb, Dm7, Bb, and Cm/G are shown above the staff. The Cm/G diagram is labeled "3fr", Bb/F is labeled "3fr", Eb is labeled "3fr", Dm7 is labeled "3fr", Bb is labeled "3fr", and Cm/G is labeled "3fr". The notation includes a treble and bass staff with a key signature of two flats (Bb and Eb). The melody features a triplet of eighth notes in the treble staff.

Fifth system of musical notation. Chord diagrams for Cm/G, Bb/F, Eb, Dm7, Bb, and Cm/G are shown above the staff. The Cm/G diagram is labeled "3fr", Bb/F is labeled "3fr", Eb is labeled "3fr", Dm7 is labeled "3fr", Bb is labeled "3fr", and Cm/G is labeled "3fr". The notation includes a treble and bass staff with a key signature of two flats (Bb and Eb). The melody features a triplet of eighth notes in the treble staff. The text "1" and "2" are written above the staff, indicating first and second endings. The text "rit." is written below the staff.



# END OF THE LINE

Words and Music by GREGG ALLMAN, WARREN HAYNES,  
ALLAN WOODY and JOHN JAWOROWICZ

Snappy, Funky

**Dm7**



**f**



**1**

**C(add9)**



**G/B**



**C(add9)**



**2**

**F**



**C**



**G**



**D**



By now, — the grav - i - ty — of  
nev - er a - fraid — of



trou - ble was more than I could bear. \_\_\_\_\_ At  
dan - ger. I took trou - ble on the chin. \_\_\_\_\_

C/D

times my luck — was so bad, I had to fold — my hands. —  
Moun - tains I — have climbed, could've killed a thou - sand men. —

G/D Am7 D

I al - most lost my soul. —  
I Spent most of my life - time down - town, —

C(add9)

Rare - ly I could find my head. — Wake up ear - ly in the  
sleep - in' be - hind — the wheel. —

G/B Bb6

C(add9) Dm

morn - in' feel - in' near - ly dead. \_\_\_\_\_

C G Csus2 2 Bb6

I was I nev - er need - ed

A

an - y - bod - y. I was king of the hill. \_\_\_\_\_

C G D

Oh, when I think a - bout the old days,

C G F

Lord, \_\_\_\_\_ it sends chills up and down my

D C

spine. \_\_\_\_\_ Yeah, \_\_\_\_\_ life ain't what it seems \_\_\_\_\_

G D

\_\_\_\_\_ on the bou - le - vard of bro - ken dreams.

F C G

Guess I o - pened my eyes \_\_\_\_\_ in the nick of time \_\_\_\_\_

B $\flat$ 6

Csus



To Coda ⊕

'cause it sure felt like the end \_\_\_\_\_ of the line. \_

Dm7



C



G

*Guitar solo*

D



C



G F D

C G(add9) D

F C

D C(add9)

*Solo ends* No mat - ter how hard I run, —

G/B



I just can't get a way.

Bb6



D



Try to do my best, but the devil gets in my way.

C(add9)



Spent most of my life-time down town,

G/B



Bb6



sleep-in' be-hind the wheel, 'til it all came

D.S. al Coda

down \_ to kill or be killed. \_

A

CODA

Dm7

Dm7

C(add9)

G/B

C(add9)

Repeat and Fade

Dm7



# GAMBLER'S ROLL

Words and Music by WARREN HAYNES  
and JOHNNY NEEL

Very slow Blues

*mf*

Bm E A/E E

G A Bm G(add9)

The deal - er

sits \_\_\_\_\_ a - lone in the dark, \_\_\_\_\_ a cig - a-rette

Bm F#m Bm F#m

shines \_\_\_\_\_ on his ver - y last card. \_\_\_\_\_ Ev - 'ry

The musical score is written for piano and voice. It features a key signature of one sharp (F#) and a 12/8 time signature. The tempo/style is 'Very slow Blues'. The score is divided into four systems, each with a vocal line and a piano accompaniment. Chord diagrams are provided for various chords: Bm, E, A/E, G, A, G(add9), F#m, and Bm. The lyrics are: 'The deal - er sits \_\_\_\_\_ a - lone in the dark, \_\_\_\_\_ a cig - a-rette shines \_\_\_\_\_ on his ver - y last card. \_\_\_\_\_ Ev - 'ry'.

Em7 F#m7 F#7

thing he had, \_\_\_\_\_ he watched it come and go \_\_\_\_\_ on a gam - bler's

Bm G9 Bm G9

roll. \_\_\_\_\_ Mm. \_\_\_\_\_ A cold wind

Bm F#m Bm F#m

blows \_\_\_\_\_ a young girl's world a - part. \_\_\_\_\_ She bet it  
knows \_\_\_\_\_ it's just a - bout his last game. Not e - ven

Bm F#m Bm

all, \_\_\_\_\_ she bet it all \_\_\_\_\_ on the jack of hearts. \_\_\_\_\_ Gained her  
she knows all \_\_\_\_\_ the sor - row and pain, As the

Em7 F#m7 F#7

free - dom — but lost her soul on a gam - bler's  
for - ty - five — deals — the fa - tal blow on a gam - bler's

Bm G9 Bm

roll, — on a gam - bler's roll, — } You know the gam-bler, he  
roll, — on a gam - bler's roll, — }

G7 F#7sus F#7

rides, — rides — on a fool's — train, —

Bm A Bm E A/E E

trad - ing sil - ver — for gold. — Oh, but his

To Coda ⊕

G A/G G A F#5/A G5/A A7

luck will change. \_ Time \_ takes its toll

Bm G(add9) Bm G(add9)

on \_ a gam - bler's roll. \_

Bm F#m Bm F#m

Bm F#m Bm7

Em7 F#m7 F#7 Bm G9

Bm G9 Bm G9

Bm G Bm G9

Bm Em7

This musical score is for page 56 and consists of four systems of music. Each system includes a guitar part with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The guitar part features a series of chords: Em7, F#m7, F#7, Bm, G9, Bm, G9, Bm, G9, Bm, G, Bm, G9, Bm, and Em7. The piano accompaniment includes various melodic lines, some with slurs and ties, and a triplet in the final system. The guitar part is written in a simplified manner, with some notes indicated by dots on the fretboard.

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the beginning of the piece in G major (one sharp) and 2/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The second system continues the melody and accompaniment. The third system shows the end of the piece, with a final chord in G major. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The melody is written in a simple, folk-like style, and the accompaniment provides a steady bass line.

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the beginning of the piece with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody is written on a single staff, and the bass line is indicated by a brace on the left. The second system continues the melody and bass line, featuring several triplet markings (indicated by a '3' over the notes). The third system concludes the piece with a final measure. Above the first system, three guitar chord diagrams are shown: A (open), Bm (open), and G9 (open). The diagrams are labeled 'A', 'Bm', and 'G9' respectively.

E A/E E G

A Bm G9

Bm G9 Bm G(add9) D.S. al Coda

The deal - er

CODA

G A/G G A F#5/A G5/A A7

luck will change. ... Time — takes its toll on a gam - bler's

Bm G9 Bm G9

roll, \_\_\_\_\_ on the gam - bler's roll, \_\_\_\_\_ oh, the gam - bler's

Bm G(add9) Bm G(add9)

roll. \_\_\_\_\_ Ooh. \_\_\_\_\_ Ah. \_\_\_\_\_

Bm Em7 Freely

Woh, on a gam - bler's, \_\_\_\_\_ the gam - bler's roll. \_\_\_\_\_

Bm



# GOOD CLEAN FUN

Words and Music by GREGG ALLMAN,  
DICKY BETTS and JOHNNY NEEL

Blues Rock (♩ = ♩<sup>3</sup>)

Cm7



*mf*



C7#9

I'm — on the prowl, — ba — by, look - in for —  
I'm — look - in' for one wom - an who ain't al -

Eb7#9      D7#9      C7#9

— some - one to sat - is - fy — my need. —      Some way, —  
- ways try - in' to put me — down.      I don't want — no -

Eb7#9      D7#9

some - how,      got - ta find some - bod - y spend some — time —  
bod - y      giv - in' — me that same old — run - a -

C7#9 F/C Eb/C C7#9 F/C Eb/C

with me. I ain't look-in' at for - ev - er just a  
round. I ain't leap-in', I'm just lean - in'. I'm

Eb7#9 D7#9 C7#9 F/C Eb/C

wom-an who treats a good man right. You look so good, you got me  
look-in' for that good time thing. I can tell by the way you're

C7#9 F/C Eb/C Eb7#9 D7#9 C7#9

think-in' you might sat - is - fy my soul all night. There's  
act - in' that you know ex - act - ly what I mean.

Ab7 Bb7 Ab7

no harm done. I know you're the one. You don't have to wor - ry.

B $\flat$ 7 D7 $\sharp$ 9 G7 $\sharp$ 9 4fr

No hur - ry. The night's still young. I'm just look-in' for — some good, — clean

1 C7 $\sharp$ 9

fun. —

2 C7 $\sharp$ 9

fun. —

F9 C7

Well, I bet - ter slow down, — don't wan-na move too soon. I'm

F9 C7 F9

so con - fused. I don't know what to do. Please don't think I'm mov - in'

C7 G7#9 4fr Bb To Coda ⊕

in for the kill, but if you won't let me, some - bod - y else will.

C Bb C Bb C Bb

6/4

N.C. F9

6/4

C9

First system of musical notation. Treble clef staff has a whole rest. Bass clef staff contains a melodic line with eighth notes and triplets. Chord C9 is indicated above the treble staff.

F9 C9

Second system of musical notation. Treble clef staff has a whole rest. Bass clef staff contains a melodic line with eighth notes and triplets. Chords F9 and C9 are indicated above the treble staff.

G9 F9

Third system of musical notation. Treble clef staff has a whole rest. Bass clef staff contains a melodic line with eighth notes and triplets. Chords G9 and F9 are indicated above the treble staff.

Eb7 D9 Db9 C9 F9

Fourth system of musical notation. Treble clef staff has a whole rest. Bass clef staff contains a melodic line with eighth notes and triplets. Chords Eb7, D9, Db9, C9, and F9 are indicated above the treble staff.

C9



First system of musical notation. The top staff is a single treble clef line with a key signature of two flats (Bb, Eb) and a whole rest. The bottom system consists of a grand staff (treble and bass clefs) with a key signature of two flats. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand plays a bass line with quarter and eighth notes.

F9



C9



Second system of musical notation. The top staff is a single treble clef line with a key signature of two flats and a whole rest. The bottom system is a grand staff with a key signature of two flats. The right hand features a complex melodic line with many triplets (indicated by a '3' over the notes). The left hand plays a steady bass line with quarter notes.

Ab



Bb



Third system of musical notation. The top staff is a single treble clef line with a key signature of two flats and a whole rest. The bottom system is a grand staff with a key signature of two flats. The right hand plays a melodic line with quarter and eighth notes. The left hand plays a bass line with quarter notes.

Ab



Bb



D7#5



Fourth system of musical notation. The top staff is a single treble clef line with a key signature of two flats and a whole rest. The bottom system is a grand staff with a key signature of two flats. The right hand plays a melodic line with quarter and eighth notes, including some triplets. The left hand plays a bass line with quarter notes.

G7#9 4fr

N.C.

D.S. al Coda

I

CODA

Ab7 4fr

Bb7

Ab7 4fr

no harm done. I know you're the one. You don't have to wor - ry.

Bb7

D7#9

G7#9 4fr

No hur - ry. The night's still young. I'm just look-in' for some good, clean

C7#9

Repeat and Fade

fun, some good, clean fun. Look-in' for some good, clean



# IT'S NOT MY CROSS TO BEAR

Words and Music by  
GREGG ALLMAN

Slow Blues

C7

Yeah, \_\_\_ yeah, yeah. \_\_\_\_\_ *Instrumental solo*

*mf*

F

Fm

C7

A7

D7



G7

C7  G  N.C.

*Solo ends* I \_\_\_\_\_ have not

C7 

come, \_\_\_\_\_ yeah, \_\_\_\_\_ to tes - ti - fy \_\_\_\_\_  
let - ter. \_\_\_\_\_ Was just the oth - er day.

F  Fm 

a-bout our bad, bad mis - for - tune, \_\_\_\_\_ and I ain't here a-won - d'ring why. \_\_\_\_\_  
I said, "Sure as a sun-rise, ba - by, \_\_\_\_\_ to-mor-row I'll be up and on my way." }

C7  A7  D7  G7 

But I live on, \_\_\_\_\_ and I'll be strong, \_\_\_\_\_ 'cause it just ain't my -

1

C7

G N.C.

— cross to bear. — I sat down, — wrote you a long —

2

C7

G N.C.

— cross to bear, — oh, no.

C7

F

12/8

Instrumental solo

Fm

C7

A7

D7

G7

C7 G C7

N.C.

F Fm

Oh, — but

C7 A7 D7 G7

I'll live on, — and I'll — be strong, — 'cause it just ain't my

C C

N.C. N.C.

cross — to bear, — yes, now babe. —

C7

But in the end, babe, \_\_\_\_\_ oh, t'words \_ the end of your road, \_\_\_\_\_

F Fm

don't reach out for me, babe, \_\_\_\_\_ 'cause I'm \_\_\_\_\_ not gon-na car - ry your load. \_\_\_\_\_

C7 A7 D7 G7

But I'll live on, \_\_\_\_\_ and I'll be strong. \_ It just ain't my \_\_\_\_\_

C7 F C7 F

cross to bear. \_

Repeat and Fade

# LITTLE MARTHA

Words and Music by  
DUANE ALLMAN

Freely

Chord diagrams: E, B5, E, B7/E, E, B5

Moderately fast

Chord diagrams: A/E, E5, E, B/E

Chord diagrams: E, B

Chord diagrams: E, A, E/A

First system of musical notation. Chords: A/E, E.

Second system of musical notation. Chords: B, E5. Ends with "To Coda" symbol.

Third system of musical notation. Chords: C#m/B, A/B, B, C#m/B, A/B, F#m(add4)/B.

Fourth system of musical notation. Chords: C#m/B, A/B, B.

Fifth system of musical notation. Chords: E/G#, F#m7, E. Includes first and second endings.

B C#m/B B A/B B C#m/B B

First system of musical notation. The treble clef staff contains a melodic line with eighth and quarter notes. The bass clef staff contains a bass line with quarter and eighth notes. Above the staff, guitar chords are indicated: B, C#m/B, B, A/B, B C#m/B, and B.

A/B B C#m/B B A/B

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the bass line. Above the staff, guitar chords are indicated: A/B, B C#m/B, B, and A/B.

1 F#m/B A/B B C#m/B A/B F#m(add4)/B

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the bass line. Above the staff, guitar chords are indicated: F#m/B, A/B, B, C#m/B, A/B, and F#m(add4)/B.

2 E/G# F#m7 E D.S. al Coda

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the bass line. Above the staff, guitar chords are indicated: E/G#, F#m7, and E. The system ends with a double bar line and the instruction 'D.S. al Coda'.

CODA E B/E E B/E E

*freely*

*With pedal*

Fifth system of musical notation, labeled 'CODA'. The treble clef staff contains a melodic line with sustained notes. The bass clef staff contains a bass line with sustained notes. Above the staff, guitar chords are indicated: E, B/E, E, B/E, and E. The system includes performance instructions: 'freely' and 'With pedal'.

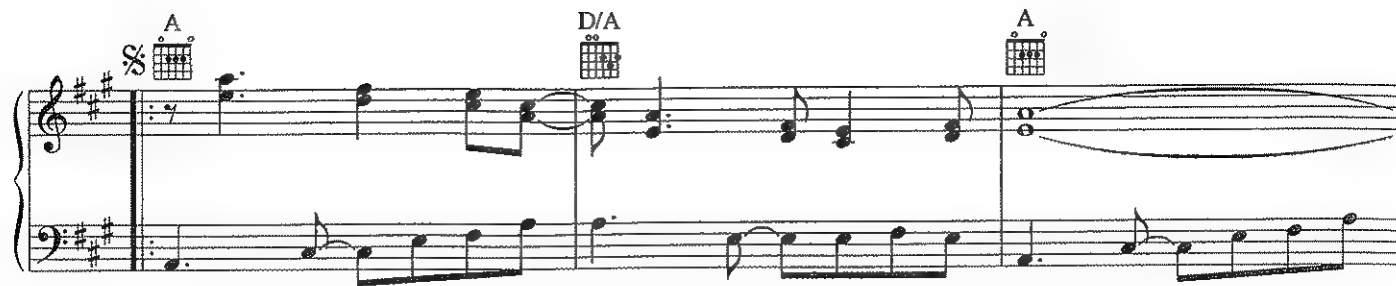


# JESSICA

Music by DICKEY BETTS

Up tempo Country Rock

The musical score is written for piano and guitar. It consists of four systems of music, each with a treble and bass staff. The key signature is D major (two sharps) and the time signature is 4/4. The tempo/style is 'Up tempo Country Rock'. The piano part is marked *mf* (mezzo-forte). The guitar part includes chord diagrams for A, D/A, and A. The score is divided into measures by bar lines. The first system has three measures. The second system has three measures. The third system has three measures. The fourth system has three measures. The piano part features a mix of eighth and sixteenth notes, often beamed together. The guitar part features a mix of eighth and sixteenth notes, often beamed together. The chord diagrams are placed above the guitar staff. The first system has A, D/A, and A. The second system has D/A, A, and D/A. The third system has A, D/A, and A. The fourth system has D/A, A, and D/A. The piano part is marked *mf* (mezzo-forte).



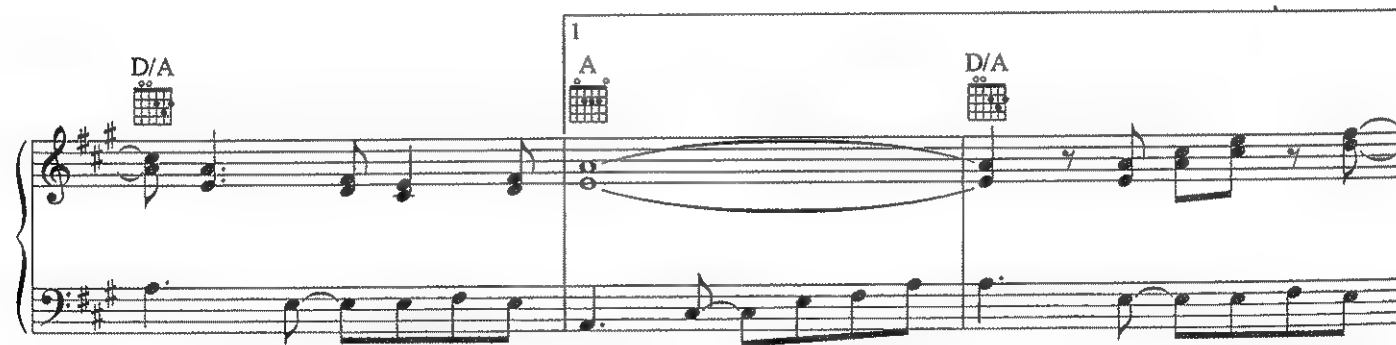
First system of musical notation. The key signature is two sharps (F# and C#). The system consists of a treble and bass staff. Above the treble staff, there are three chord diagrams labeled A, D/A, and A. The treble staff contains a series of chords and single notes, with a long horizontal line indicating a sustained sound. The bass staff contains a continuous eighth-note pattern.



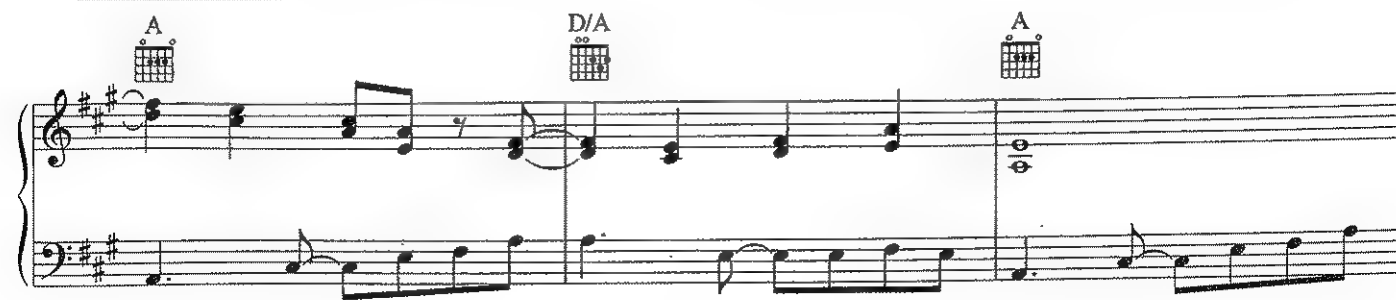
Second system of musical notation. The key signature is two sharps (F# and C#). The system consists of a treble and bass staff. Above the treble staff, there are three chord diagrams labeled D/A, A, and D/A. The treble staff contains a series of chords and single notes, with a long horizontal line indicating a sustained sound. The bass staff contains a continuous eighth-note pattern.



Third system of musical notation. The key signature is two sharps (F# and C#). The system consists of a treble and bass staff. Above the treble staff, there are three chord diagrams labeled A, D/A, and A. The treble staff contains a series of chords and single notes, with a long horizontal line indicating a sustained sound. The bass staff contains a continuous eighth-note pattern.



Fourth system of musical notation. The key signature is two sharps (F# and C#). The system consists of a treble and bass staff. Above the treble staff, there are three chord diagrams labeled D/A, A, and D/A. The treble staff contains a series of chords and single notes, with a long horizontal line indicating a sustained sound. The bass staff contains a continuous eighth-note pattern.



Fifth system of musical notation. The key signature is two sharps (F# and C#). The system consists of a treble and bass staff. Above the treble staff, there are three chord diagrams labeled A, D/A, and A. The treble staff contains a series of chords and single notes, with a long horizontal line indicating a sustained sound. The bass staff contains a continuous eighth-note pattern.

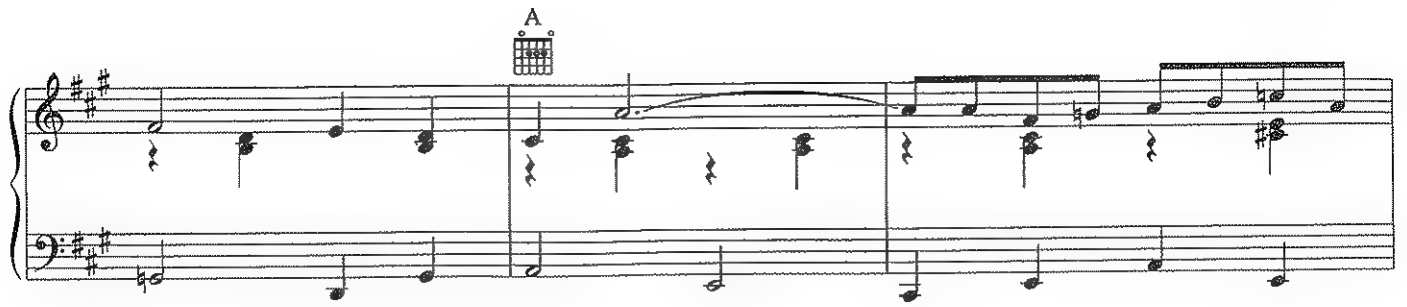
First system of musical notation. The treble clef staff contains a sequence of chords and single notes, with a D major chord diagram above the staff. The bass clef staff contains a single note with a long sustain line.

Second system of musical notation. The treble clef staff contains a sequence of chords and single notes, with A major and D/A chord diagrams above the staff. The bass clef staff contains a sequence of chords and single notes.

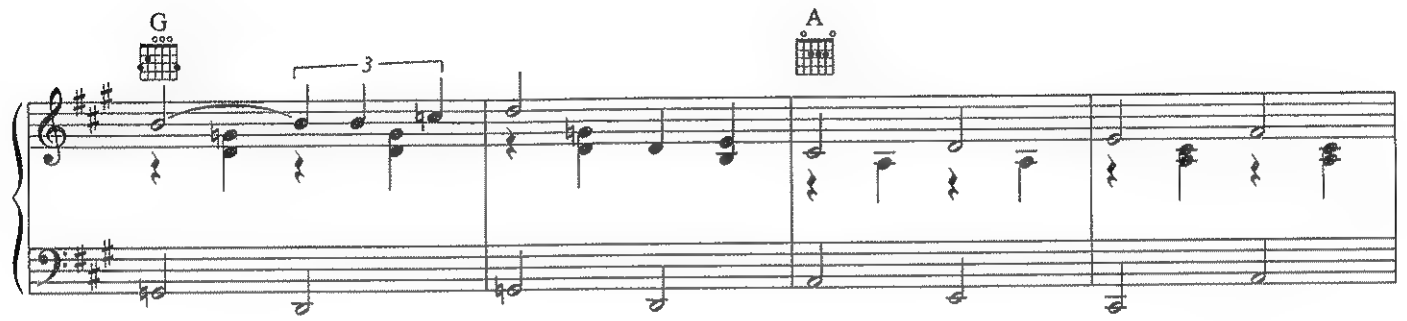
Third system of musical notation. The treble clef staff contains a sequence of chords and single notes, with A major and D/A chord diagrams above the staff. The bass clef staff contains a sequence of chords and single notes. The system ends with the text "To Coda" and a Coda symbol.

Fourth system of musical notation. The treble clef staff contains a sequence of chords and single notes, with a G major chord diagram above the staff. The bass clef staff contains a sequence of chords and single notes.

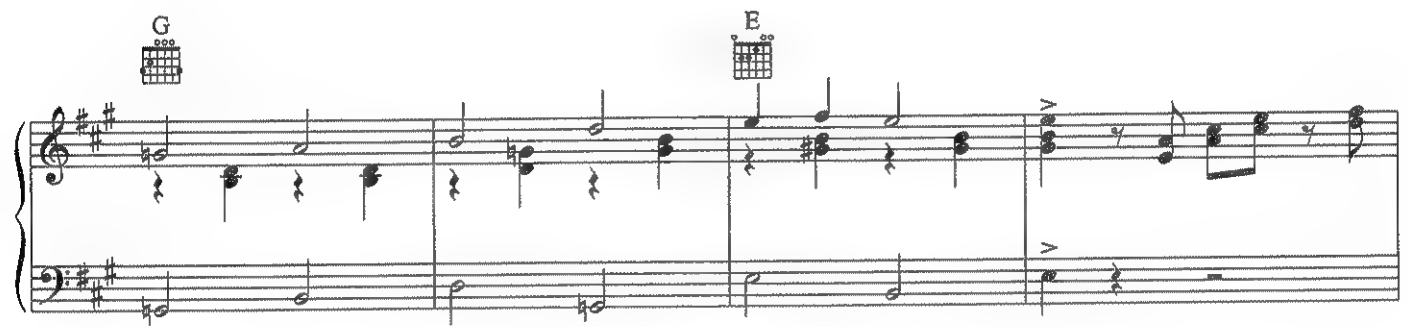
Fifth system of musical notation. The treble clef staff contains a sequence of chords and single notes, with A major and G major chord diagrams above the staff. The bass clef staff contains a sequence of chords and single notes.



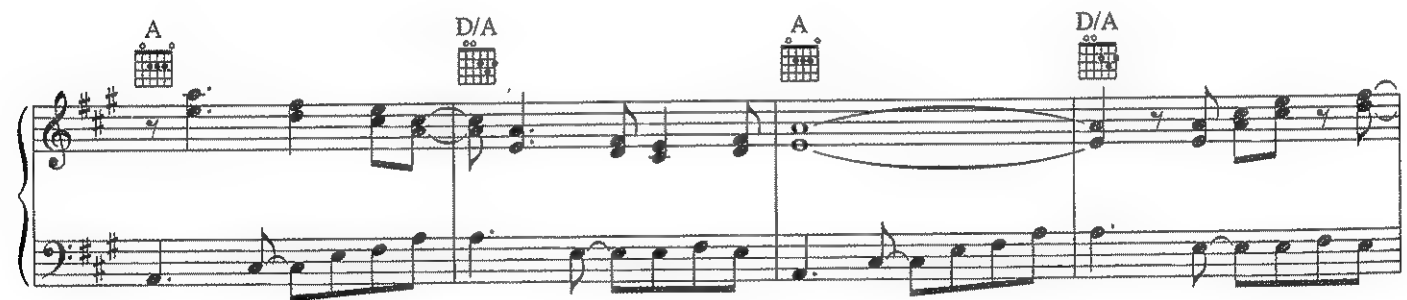
First system of musical notation. The key signature has two sharps (F# and C#). The treble clef staff contains a melody with a long note in the second measure, marked with an 'A' chord diagram above it. The bass clef staff contains a bass line with eighth notes.



Second system of musical notation. The treble clef staff features a triplet of eighth notes in the second measure, marked with a 'G' chord diagram above it. The bass clef staff continues the bass line. An 'A' chord diagram is also present above the treble staff in the third measure.



Third system of musical notation. The treble clef staff has a 'G' chord diagram above the first measure and an 'E' chord diagram above the third measure. The bass clef staff continues the bass line.



Fourth system of musical notation. The treble clef staff contains a long note in the third measure, marked with an 'A' chord diagram above it. The bass clef staff continues the bass line. Chord diagrams for 'A', 'D/A', 'A', and 'D/A' are placed above the treble staff at the beginning of each measure.



Fifth system of musical notation. The treble clef staff contains a long note in the third measure, marked with an 'A' chord diagram above it. The bass clef staff continues the bass line. Chord diagrams for 'A', 'D/A', and 'A' are placed above the treble staff at the beginning of each measure.

First system of musical notation. Chord diagrams for D/A and A are shown above the staff. The music is in treble and bass clefs, featuring eighth and quarter notes.

Second system of musical notation. Chord diagrams for A and D/A are shown above the staff. The music includes triplets marked with a '3' and a slur.

Third system of musical notation. Chord diagrams for D/A and A are shown above the staff. The music includes triplets marked with a '3' and a slur. The text "N.C." is written above the staff.

Fourth system of musical notation, consisting of two staves with treble and bass clefs, featuring eighth and quarter notes.

Fifth system of musical notation. Chord diagrams for A, D/A, and A are shown above the staff. The music includes a section marked "1-3" with a D/A chord diagram. The system concludes with a double bar line.

4

D/A A A D/A

A D/A A

Play 7 times

Piano solo-ad lib.

D/A

Play 8 times N.C.

D G D/F# A/E

Play 8 times

Guitar solo-ad lib.

D G D

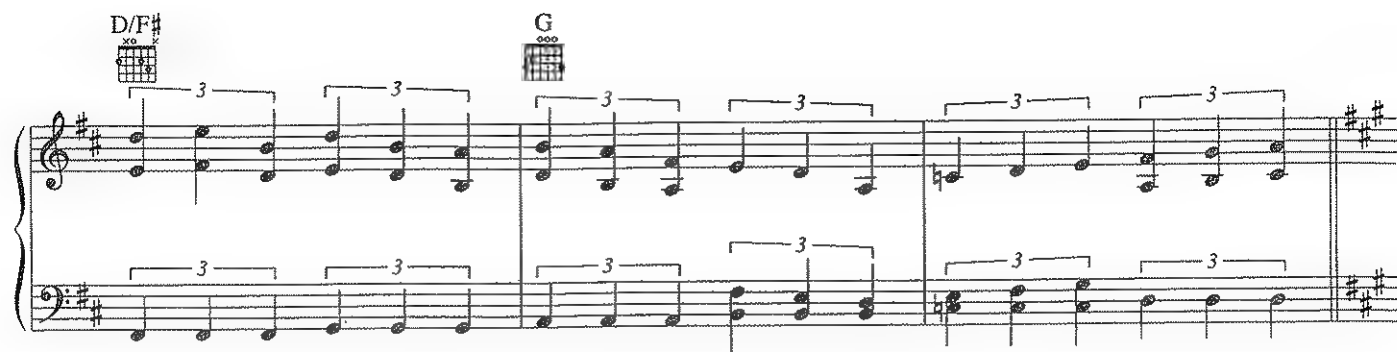
First system of musical notation. Treble and bass staves. Chord diagrams for G and D are shown above the staff.

Second system of musical notation. Treble and bass staves. Chord diagrams for G and D are shown above the staff.

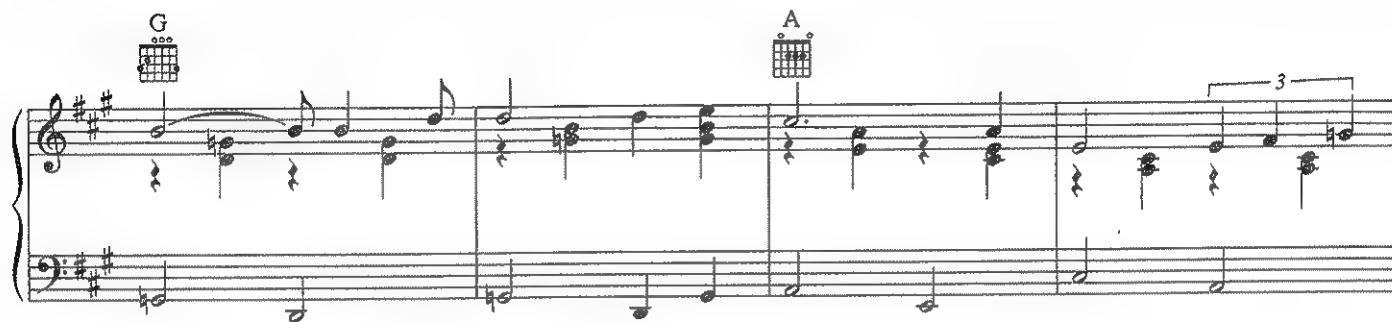
Third system of musical notation. Treble and bass staves. Chord diagram for G is shown above the staff.

Fourth system of musical notation. Treble and bass staves. Chord diagram for D is shown above the staff.

Fifth system of musical notation. Treble and bass staves. Chord diagram for Em7 is shown above the staff. The text "N.C." is written below the first measure of the treble staff. Triplet markings (3) are present over the final measures of both staves.



First system of musical notation. The key signature has two sharps (F# and C#). The system consists of two staves. The treble staff begins with a D/F# chord diagram and contains six groups of triplets. The bass staff contains six groups of triplets. The system concludes with a double bar line and two sharps (F# and C#) in the key signature.



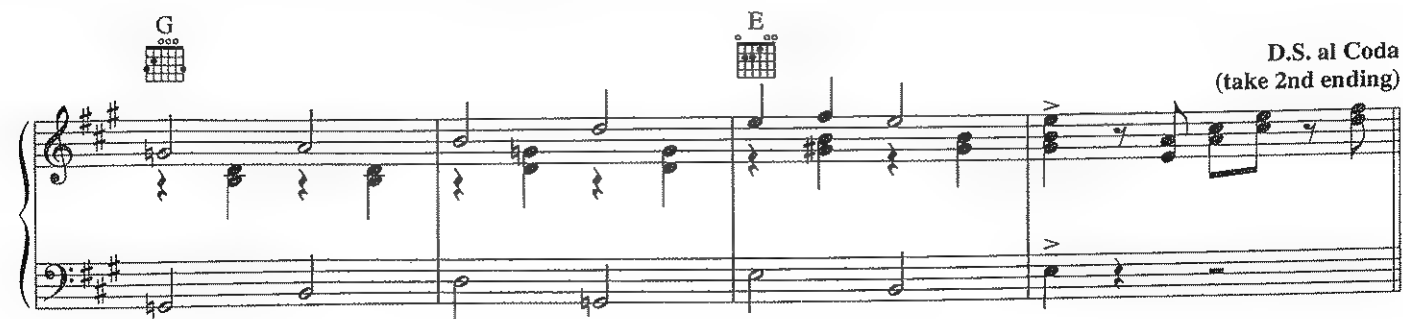
Second system of musical notation. The treble staff begins with a G chord diagram and contains a triplet, followed by a half note, and then a triplet. The bass staff contains a half note, a quarter note, and a half note. The system concludes with a double bar line and two sharps (F# and C#) in the key signature.



Third system of musical notation. The treble staff begins with a G chord diagram and contains a half note, a quarter note, and a half note. The bass staff contains a half note, a quarter note, and a half note. The system concludes with a double bar line and two sharps (F# and C#) in the key signature.



Fourth system of musical notation. The treble staff begins with a G chord diagram and contains a triplet, followed by a half note, and then a triplet. The bass staff contains a half note, a quarter note, and a half note. The system concludes with a double bar line and two sharps (F# and C#) in the key signature.



Fifth system of musical notation. The treble staff begins with a G chord diagram and contains a half note, a quarter note, and a half note. The bass staff contains a half note, a quarter note, and a half note. The system concludes with a double bar line and two sharps (F# and C#) in the key signature.

D.S. al Coda  
(take 2nd ending)



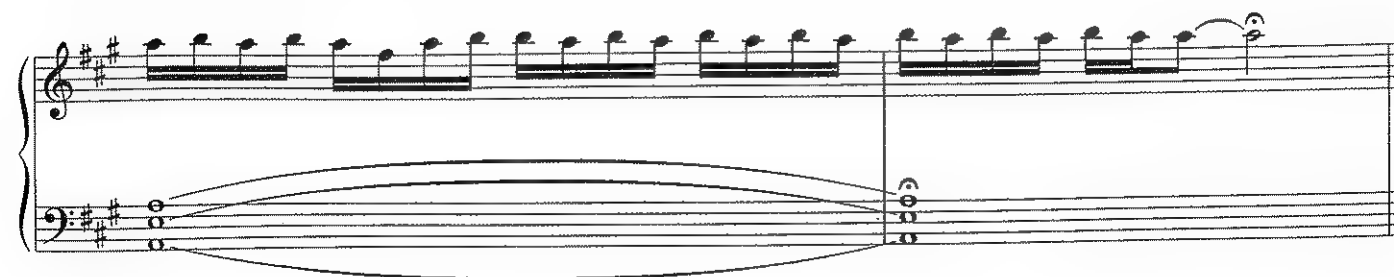
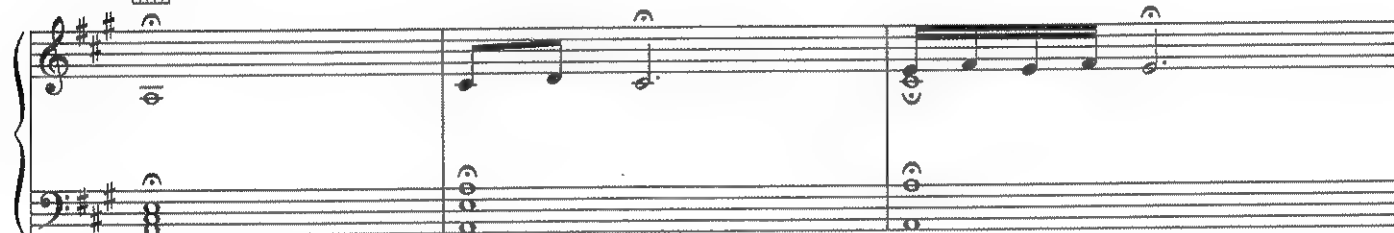
## CODA

The musical score for the Coda section is written for piano. It consists of five systems of music, each with a treble and bass staff. The key signature is D major (two sharps). The tempo and meter are not explicitly stated, but the notation suggests a moderate, steady pace. The bass line is a simple, rhythmic accompaniment, while the treble line features more complex melodic patterns, including slurs and ties. Chord diagrams for guitar are provided above the treble staff in each system, indicating the chords D/A and A. The first system begins with a Coda symbol (a circle with a cross) above the treble staff. The second system features a long tie in the treble staff, spanning two measures. The third system also features a long tie in the treble staff, spanning two measures. The fourth system features a long tie in the treble staff, spanning two measures. The fifth system features a long tie in the treble staff, spanning two measures.

Chord diagrams for guitar are provided above the treble staff in each system, indicating the chords D/A and A.



Freely



# MELISSA

Words and Music by GREGG ALLMAN  
and STEVE ALAIMO

Moderately

**E** **F#m7(add4)**

*mf*

**E** **F#m7(add4)** **E**

Cross - roads -  
Freight - train, -  
Cross - roads, -

**F#m7** **G#m7** **F#m7**

seem to come and go,  
each car looks the same,  
will you ev-er let him go?

yeah.  
all the same. -  
No, no. -

**E** **F#m7**

The gyp - sy flies - from coast to coast, -  
And no one knows - the gyp - sy's name, -  
Or will you hide - the dead man's ghost? -

A Bm A/C# D

know - in' man - y lov - in' none, \_\_\_\_\_  
 no one hears his lone - ly sigh. \_\_\_\_\_  
 Lord, or will he lie be - neath the plain? \_\_\_\_\_

E F#m G#m A

bear - ing sor - row hav - ing fun, \_\_\_\_\_  
 There are no blan - kets where he lies. \_\_\_\_\_  
 Or will his spir - it fall a - way? \_\_\_\_\_

Cmaj7 B

Lord, but back home you'll al - ways run to sweet Mel - is -  
 in the deep - est dreams the gyp - sy flies with sweet Mel - is -  
 But I know that he won't stay with - out Mel - is -

E F#m7 G#m7

To Coda

- sa. \_\_\_\_\_  
 - sa. \_\_\_\_\_  
 - sa. \_\_\_\_\_

F#m7 E D

A - gain the morn - in's come, \_ a - gain he's on the run. \_\_\_\_

A B

Sun - beams shin - in' through his hair, \_ bet - ter not to have a care, \_\_\_\_

C#m A B

so pick up your gear and gyp - sy roll \_\_\_\_ on, \_\_\_\_ roll \_\_\_\_ on. \_

D.S. al Coda

CODA Cmaj7 B

Yes, I know \_ that he won't stay, with - out Mel -

E F#m7 G#m7

is - sa. No, no,

F#m7 E F#m7

he just won't stay.

G#m7 F#m7 E

Guitar solo

F#m7 G#m7 F#m7

Repeat ad lib. and Fade

# MIDNIGHT RIDER

Words and Music by GREGG ALLMAN  
and ROBERT KIM PAYNE

Moderate Southern Rock

D

N.C.



*mf*

1

2

And I've got to



run \_\_\_\_\_ to keep \_\_\_\_\_ from hid - in'. And I'm  
own \_\_\_\_\_ the clothes. I'm wear - in'. And the  
past \_\_\_\_\_ the point \_\_\_\_\_ of car - in'. Same ol'

bound \_\_\_\_\_ to keep \_\_\_\_\_ on rid - in'.  
road \_\_\_\_\_ goes on \_\_\_\_\_ for - ev - er. And I've \_\_\_\_\_ got  
bed \_\_\_\_\_ I'll soon \_\_\_\_\_ be shar - in'.

one more sil - ver dol - lar. But I'm

Gm7 3fr

C

not gon' let 'em catch me, no, not gon' let 'em catch the mid - night

D

To Coda ⊕

rid - er.

1

And I don't



2

*Guitar solo*

C

1,2  
Gm/Bb

3  
Bb6

D

*Solo ends*

The musical score is written for guitar and piano. It consists of four systems of music. The first system begins with a guitar staff marked with a '2' and a piano accompaniment. The second system continues the guitar solo and piano accompaniment, with a 'C' chord marker above the guitar staff. The third system introduces a '1,2 Gm/Bb' and '3 Bb6' chord progression for the guitar, with corresponding piano accompaniment. The fourth system concludes with a 'D' chord marker and the instruction 'Solo ends'.

D

The first system of the musical score. It begins with a guitar part in the treble clef, marked with a 'D' and a chord diagram showing the D major chord (F#1, C#2, D3, F#4, A5). The piano accompaniment is in the bass clef, featuring a series of chords and moving lines in both hands.

D.S. al Coda

And I'm gone

The second system, labeled 'D.S. al Coda'. It contains a vocal line with the lyrics 'And I'm gone' and a piano accompaniment.

CODA

No, I'm

The third system, labeled 'CODA'. It contains a vocal line with the lyrics 'No, I'm' and a piano accompaniment.

Gm7

C

not gon' let 'em catch me, no, not gon' let 'em catch the mid - night

The fourth system of the musical score. It features a guitar part with a Gm7 chord diagram (labeled 'Gm7' and '3fr') and a C chord diagram (labeled 'C'). The piano accompaniment is in the bass clef. The lyrics 'not gon' let 'em catch me, no, not gon' let 'em catch the mid - night' are written below the vocal line.

D

Repeat and Fade

rid er. No, I'm

The fifth system, labeled 'Repeat and Fade'. It contains a vocal line with the lyrics 'rid er. No, I'm' and a piano accompaniment. The system ends with a repeat sign and a fade-out instruction.

# NOBODY KNOWS

Words and Music by  
DICKY BETTS

## Fast Jazz Rock



*f*

The piano introduction consists of two staves. The right hand plays a series of eighth notes in a descending pattern, while the left hand plays a steady eighth-note bass line. The tempo is marked 'Fast Jazz Rock'.

1

The first system of the piano accompaniment, marked with a '1' above the staff. It continues the eighth-note patterns from the introduction.

2

N.C.

D(add2)

The second system of the piano accompaniment, marked with a '2' above the staff. It includes a 'N.C.' (No Chord) instruction and a 'D(add2)' chord diagram.

G/A

D/A

A

G

No - bod - y knows a - bout what's go - in' on with the wood and the steel, the  
Po - ets they come and the po - ets they go. Pol - i - ti - cians and preach - ers, they  
'Maz - ing how fast how lives go by, like the flash of the light - ning or the

The third system of the piano accompaniment, featuring the vocal melody. Above the staff are four guitar chord diagrams: G/A, D/A, A, and G. The lyrics are written below the staff.

D A5 G/A D/A

flesh and the bone. — Riv - er keeps flow - in' and the  
 all claim to know. — The words that are writ - ten and mel -  
 blink of an eye. — We all fall in love, and we

A G D A5

grass still grows and the spir - it keeps go - in'. No - bod - y knows. —  
 o - dies played. As the years turn their pag - es, — it all starts to fade. —  
 fall in - to life. We look for the truth on — the edge of a knife. —

1 2,3

The  
The

To Coda I ⊕

C5/A D A5 G5 D

o - ceans still move with the moon in the sky. — The grass still grows on the  
 heav - ens turn 'round and the riv - er still flows. — The

%%

A5 5fr

Csus2

A5 5fr

hill - side. \_\_\_\_\_

Got to be - lieve in be - liev - in'.

Csus2

A5 5fr

D

A5 5fr

Got to be - lieve in the dream. \_

Free-dom is ev - er de - ceiv - in', nev - er

Csus2

G5 3fr

D

N.C.

To Coda II

turn - in'out to be what it seems. \_\_\_\_\_

F7

Organ solo

F7 Bb/F F

F7 Bb/F F G7 C/G

G G7 C/G G

N.C. D(add2) D.S. al Coda I

*Solo ends* It's a

**CODA I**

G5 3fr

D5 5fr

Am

spir - it keeps go - in'. No - bod - y knows.

A5 5fr

C5/A 3fr

B5/A

Am7

D/A

Play 3 times

Guitar solo

Am

Am7

D/A

Am

Repeat ad lib.

A5 5fr

Solo ends

N.C.

D(add2)

G/A

D/A

A

Words are writ-ten and mel-o-dies played. As the

G

D

A5

5fr

years turn their pag-es, it all starts to fade. The

G/A

D

A5

5fr


G5

3fr

D

o-ceans still move with the moon in the sky. The grass still grows on the








A5  5fr

D.S.S. al Coda II


hill - side. \_\_\_\_\_

CODA II  Am7  D/A 

Guitar solo

Am  Am7  D/A  Am  Repeat ad lib. A5  5fr

Solo ends

N.C.  D(add2)  A5  5fr

# RAMBLIN' MAN

Words and Music by  
DICKY BETTS

Brightly

*mf*

Lord, I \_\_\_\_\_ was born \_\_\_\_\_ a ram - blin'

man, \_\_\_\_\_ try'n' to make a liv - in' and

do - in' the best I \_\_\_\_\_ can. \_\_\_\_\_ And

Handwritten bass notes: G, B, D, E, G, F, E, C, D, C, E, G, C, D, B, A, E, D

C G Em

when it's time — for leav - in', — I hope you'll un - der - stand.

C G D7

that I was born — a ram - blin'

G G

man. Well, my fa - ther was — a gam -  
on my way — to New

C G

— bler down in this Geor - gia, — and he  
Or - leans in this morn - in', —

C D

wound up on the wrong end of a gun.  
leav - in' out of Nash - ville, Ten - nes - see.

C G

And I was born in the back seat of a  
They're al - ways hav - in' a good time down on the

Em C G

bay - ou. Grey - hound bus roll - in' down  
Lord, them del - ta wom - en

D7 G

High - way For - ty - one.  
think the world of me. }

Lord, I \_\_\_\_\_ was born \_\_\_\_\_ a ram - blin' man, \_\_\_\_\_

F G

\_\_\_\_\_ try'n' to make a liv - in' and

do - in' the best I \_\_\_\_\_ can. \_\_\_\_\_ And

C D

when it's time \_\_\_\_\_ for leav - in', \_\_\_\_\_ I

C G

Em C G

hope you'll un - der - stand \_\_\_\_\_ that I was born \_

D7 G

— a ram - blin' man. I'm

2 G G

man. Lord, I \_\_\_\_\_ was born \_

F G

— a ram - blin' man. \_\_\_\_\_

Repeat and Fade

# ONE WAY OUT

By SONNY BOY WILLIAMSON,  
ELMORE JAMES and MARSHALL SEHORN

Quickly



First system of musical notation for "One Way Out". It features a treble and bass staff in 4/4 time, marked "mf" (mezzo-forte). The treble staff begins with an A major chord diagram. The melody consists of eighth and quarter notes, while the bass line provides a steady accompaniment.

Second system of musical notation, continuing the piece. The treble staff features a melodic line with eighth and quarter notes, and the bass staff continues the accompaniment.

Third system of musical notation. A D major chord diagram is shown above the treble staff. The melody and bass line continue their respective parts.

Fourth system of musical notation, concluding the piece. The treble staff shows a final melodic phrase, and the bass staff provides the final accompaniment.

A

The first system of music consists of a treble and bass staff. Above the treble staff is a guitar chord diagram for the A major chord. The treble staff contains a melodic line with eighth and quarter notes, including some beamed sixteenth notes. The bass staff provides a harmonic accompaniment with a steady eighth-note pattern.

E

The second system continues the musical piece. It features a guitar chord diagram for the E major chord above the treble staff. The melodic line in the treble staff has a slight change in rhythm, while the bass staff maintains a consistent accompaniment pattern.

D A

The third system includes two guitar chord diagrams: D major at the beginning and A major further along. The treble staff shows a melodic progression that changes with the chords. The bass staff continues with its accompaniment, featuring a mix of eighth and quarter notes.

1. Ain't but

The fourth system introduces a vocal line in the upper treble staff, which begins with the lyrics "1. Ain't but". The piano accompaniment continues in the lower staves, with the bass staff featuring a more active line of eighth and quarter notes. The system concludes with a double bar line.





one way out, — ba - by. Lord, I just —

3. Instrumental solo

—, can't go out that door. —



Ain't but one way out, —

— ba - by. Lord, I just — can't — go out that door..

A

E

'Cause there's a man \_\_\_\_\_ down there, \_\_\_\_\_

D N.C. A

might be your man, I don't know. \_\_\_\_\_

2. Lord, you  
4. Lord, I'm

got me trapped, woman, up on the second floor..  
fool - ish to be here in the first place..

If I get by this time, I won't be  
I know some man gon-na walk in,

trapped no more. So raise your  
take my place. Ain't no

win - dow, ba by. I can ease out, soft and  
way in the world I'm goin' out that front door.


A



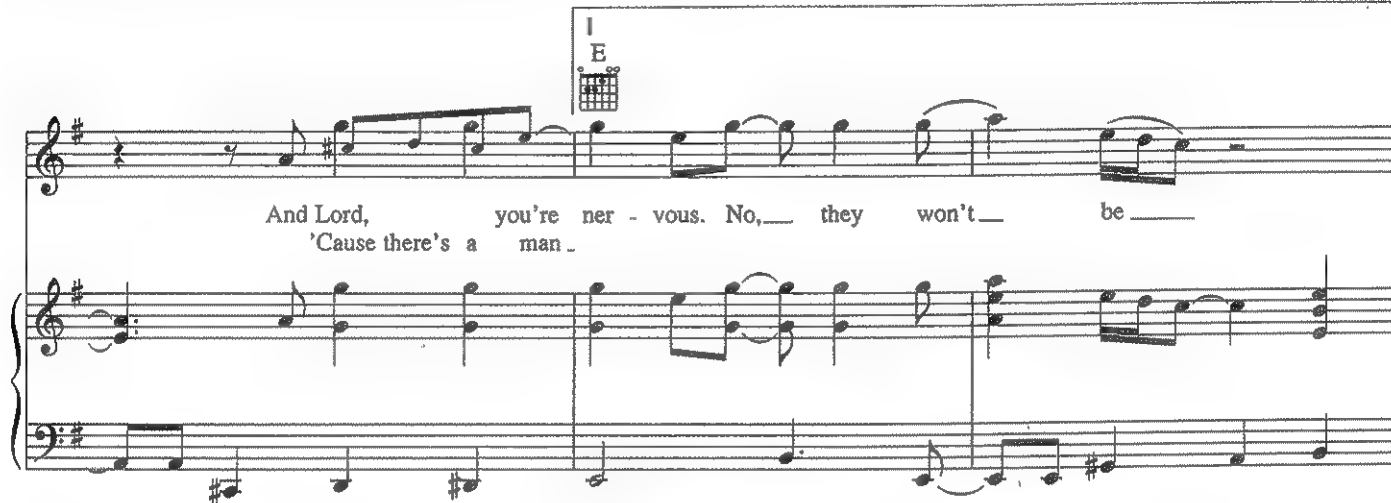
slow. \_\_\_\_\_





E




And Lord, you're ner - vous. No, they won't be  
'Cause there's a man



D N.C. A



talk in' 'bout stuff that they don't know.



2 E D N.C.

down there, might be your

A

man, I don't know.

E

'cause there's a man down

Freely D N.C.

there. Lord, he just might hap-pen to be your man.

Oh, he just a - might be your man, mm mm mm mm mm.

Oh, he just a - might be your man.

Slowly

Oh ba - by, I just don't know.

A A7/C# D F7/D# A7 Adim7 A7

# REVIVAL

Words and Music by  
DICKY BETTS

## Folk Rock

**System 1:** A, D/A, A, D/A, A, D/A, E

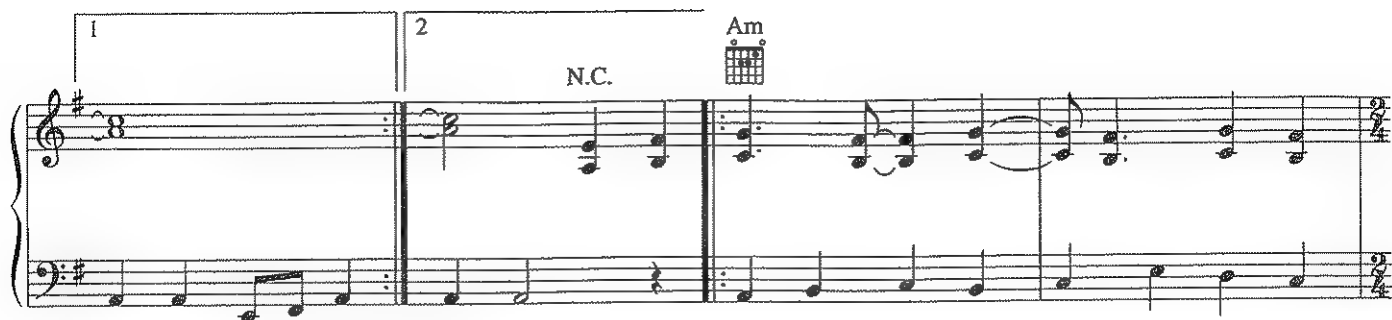
**System 2:** A, A5 (5fr), A

**System 3:** A5 (5fr), G/B, G/B, C, E5, F5, G5 (3fr), A5 (5fr)

**System 4:** E5, A5 (5fr), A

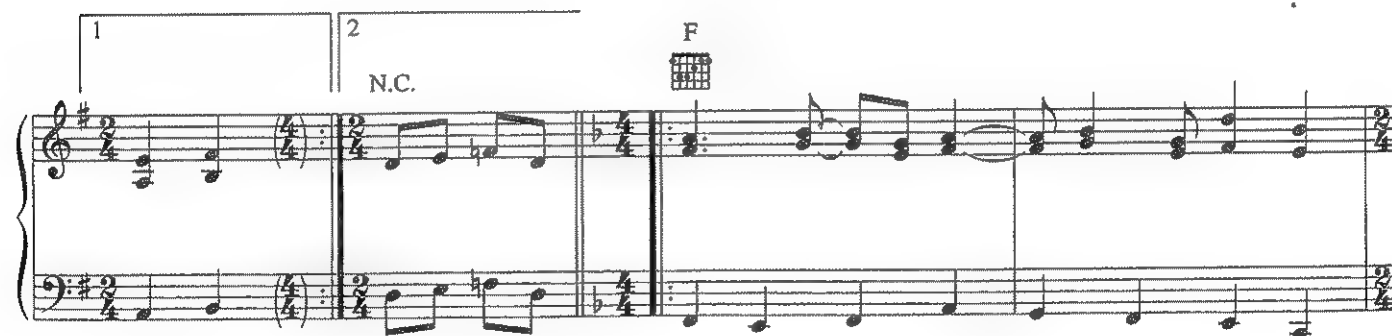
1 2

N.C. Am



1 2

N.C. F



1 Dm





2

F

First system of musical notation, measures 1-4. Treble and bass staves. Treble staff has a '2' above the first measure and an 'F' chord diagram above the third measure. Time signatures change from 4/4 to 2/4 to 4/4 to 2/4.

1 Dm

Second system of musical notation, measures 5-8. Treble and bass staves. Treble staff has a '1 Dm' chord diagram above the fifth measure. Time signatures change from 2/4 to 4/4 to 2/4 to 4/4.

2

D

E

Third system of musical notation, measures 9-12. Treble and bass staves. Treble staff has a '2' above the first measure, and 'D' and 'E' chord diagrams above the fourth and sixth measures respectively. Time signatures change from 4/4 to 2/4 to 4/4 to 2/4.

N.C.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Treble staff has 'N.C.' above the first measure. Time signatures change from 2/4 to 4/4 to 2/4 to 4/4.

A D A D E A

Fifth system of musical notation, measures 17-22. Treble and bass staves. Treble staff has chord diagrams for A, D, A, D, E, and A above measures 17-22 respectively. Time signatures change from 4/4 to 2/4 to 4/4 to 2/4.

A D A

Peo - ple, can you feel it?  
 Peo - ple, can you hear it?  
 We're in a rev - o - lu - tion.  
 Ev - 'ry one is sing - ing.

D E A D

Love is ev - 'ry - where.  
 A song is in the air.  
 Don't you know we're right?  
 There'll be no one to fight.

A D E A

Play 3 times

D A

Peo - ple, can you feel it?

D A

Love is ev - 'ry - where.

*Play 8 times*

D E A D

D E A D

E A D E A

E A D E A

# SOUTHBOUND

Words and Music by  
DICKY BETTS

## Fast Blues

Chord diagrams for guitar are provided for the following chords: Bb7, B7, C7, N.C., C, F7, G7.

The score is written for piano (left hand) and guitar (right hand) in 4/4 time. The tempo is marked "Fast Blues". The dynamics are marked "mf" (mezzo-forte).

The score consists of four systems of music, each with a guitar staff and a piano staff. The first system includes a 3-measure phrase in the guitar staff and a 3-measure phrase in the piano staff. The second system includes a 3-measure phrase in the guitar staff and a 3-measure phrase in the piano staff. The third system includes a 3-measure phrase in the guitar staff and a 3-measure phrase in the piano staff. The fourth system includes a 3-measure phrase in the guitar staff and a 3-measure phrase in the piano staff.



Well, I'm South - bound. —  
work - in' ev - 'ry night,  
hands full now, ba - by,

Oh, I'm com-in' home — to you.  
oh, trav-el-in' ev - 'ry day.  
oh, soon as I hit the door.

Lord, I'm south - bound, ba - by.  
Lord, — I been work - in' ev - 'ry — night,  
Got your hands full now, wom - an,

Lord, I'm com-in' home — to you.  
oh, trav-el-in' ev - 'ry day.  
soon as I hit that door.


G7




I got that old — lone — some feel - in' —  
 Oh, you can tell your oth - er man —  
 Oh, I'm gon - na make it all up to — you

48

F7



C7



They some - times — call on the blues. —  
 sweet dad - dy's — on the way. —  
 for all the things you should - 've had — be - fore.

1 2,3

Lord, — I been Oh, — you bet - ter be - lieve. —  
 Gon — na go south - bound.

Well, I'm  
 Oh,

south - bound, \_  
south - bound, \_ babe.

Woo \_ \_ \_ \_ \_ hoo. \_ \_ \_  
Ah. \_ \_ \_

F7

Aw, I'm well, I'm go - in'

C7

south - bound, babe.  
south - bound, \_

yeah, babe. \_ Oh, \_ you bet - ter  
Gon - na

G7 F7

tell your oth - er man \_ \_ \_ \_ \_  
make it all up to \_ \_ \_ you,

sweet all dad - dy's on \_ \_ \_ his the

To Coda ⊕

Bb7



B7



C7



way. — Oh, swear to God, — yeah.  
things you should've had — be - fore.

C7



N.C.

Bb7



B7



C7



N.C.

C



F7



C7





Chord diagrams: G7, F7

Chord diagrams: C7, G7

1 2

D.S. al Coda

Got your

CODA

Chord diagram: C7

Instrumental solo

Chord diagram: F7

Sheet music for guitar and piano, featuring four systems of music. The key signature is B-flat major (two flats).

**System 1:** Chord diagram for C7 is shown above the first staff. The piano accompaniment features eighth-note patterns in both hands, with triplets in the right hand.

**System 2:** Chord diagrams for G7 and F7 are shown above the first staff. The piano accompaniment continues with eighth-note patterns and triplets.

**System 3:** Chord diagrams for C7 (labeled 1-4) and G7 are shown above the first staff. The piano accompaniment continues with eighth-note patterns and triplets.

**System 4:** Chord diagram for C5 (labeled 5) is shown above the first staff. The piano accompaniment continues with eighth-note patterns and triplets.

# SEVEN TURNS

Words and Music by  
DICKY BETTS

Medium Country Rock

**Chord Diagrams:**  
 G:   
 C(add9):   
 D:

**Lyrics:**  
 Sev - en turns on the high - way.  
 Run - nin' wild out on the road,  
 Sev - en riv - ers to cross.  
 just like a leaf on the wind.

G C(add9) G Em7

Some - times \_ you feel like you could fly a - way. \_  
How in the world could you ev - er know

C G/B D C(add9)

Some - times \_ you get lost. \_ And some - times \_ in the  
we'd ev - er meet a - gain? \_ Sev - en turns \_ on the

G C(add9) G

dark of night, you see the cross - road sign. \_  
high - way. Sev - en riv - ers to cross. \_

C(add9) G Em7 C G/B D

One way \_ is the morn - ing light. \_ You got to make up your mind. \_  
Some - times \_ you feel like you could fly a-way. Some - times you get lost. \_

G C D

Some-bod - y's call - in' your name. \_\_\_\_\_

G C D C G/B

Some-bod - y's wait-in' for you. \_\_\_\_\_ Love is all \_\_\_\_\_ that re - mains.

Am G Em C D To Coda

\_\_\_\_\_ the same. \_\_\_\_\_ That's what it's all com - in' to. \_\_\_\_\_

G C D G C D

Hey, \_\_\_\_\_ hey, \_\_\_\_\_ yeah.

C(add9) G C(add9)

First system of music, measures 1-3. The key signature has one sharp (F#). The guitar part has chords C(add9), G, and C(add9). The piano part features a melody in the right hand and a bass line in the left hand.

G C(add9) G

Second system of music, measures 4-6. The key signature has one sharp (F#). The guitar part has chords G, C(add9), and G. The piano part continues the melody and bass line.

C G/B Am G B7 C

Third system of music, measures 7-9. The key signature has one sharp (F#). The guitar part has chords C, G/B, Am, G, B7, and C. The piano part includes a 3/4 time signature change in measure 8.

G D/F# B7 D.S. al Coda

Fourth system of music, measures 10-12. The key signature has one sharp (F#). The guitar part has chords G, D/F#, and B7. The piano part continues the melody and bass line. The system ends with the instruction "D.S. al Coda".

CODA



Some - bod - y's call - in' your name. \_\_\_\_\_



Some-bod - y's wait-in' for you. \_\_\_\_\_

Love is all \_\_\_\_\_ that re - mains -  
Some-bod - y's call - in' your name. \_\_\_\_\_



\_\_\_\_\_ the same. \_\_\_\_\_ } That's what it's all com - in' to. \_\_\_\_\_



G C G

Em C 1,2 D 3 D

G C D G C D

Some-bod-y's call-in' your name. \_\_\_\_\_

Some-bod-y's wait-in' for you. \_\_\_\_\_

G C D Em C D Repeat and Fade

Some-bod-y's call-in' your name. \_\_\_\_\_

That's what it's all com-in' to. \_\_\_\_\_



# STAND BACK

Words and Music by GREGG ALLMAN  
and BERRY OAKLEY

**Swampy Funk** N.C.

*mf*

E7 A5 Em/G E7

A E7 E7 A/E E7

1 A/G E 2 A/G A E7

(1.) I re-call once up -  
(2.) Thir - ty min - utes af - ter  
(D.S.) Now that it's all o -

F#m7/E E7 F#m/A

on a time \_\_\_\_\_  
my ship set sail, \_\_\_\_\_  
- ver and gone, \_\_\_\_\_

E7 F#m7/E E7 F#m/A

liv-in' was so eas - y 'n' I felt so \_\_\_\_\_ fine. \_\_\_\_\_  
 she put up a sign and my house be - gan \_ to wail. \_\_\_\_\_  
 some-how \_ I \_\_\_\_\_ just \_\_\_\_\_ don't feel \_ so all a-lone. \_\_\_\_\_

And  
But

A D D/A A D/A A D D/A

My, my, my, right be - fore my ver - y eyes,  
 why, why, why, I could-n't see it in the lit - tle girl's  
 lie, lie, lie, it seemed like such a waste of time..

A D/A A E7 F#m7/E

eyes. \_\_\_\_\_  
 She Sa - tan came with fire and burned \_ me.  
 She had such a way to fool \_ me.  
 She did not ev - er seem to know \_ me.

E7 F#m/A F#7

Would-n't lis - ten when they warn'd — me.      Dag - ger in my back when she's  
 Lord, she had a way to fool — me.      And I would ask the wom - an, "Can you  
 Now it's much too late to show — me.      But if I ev - er see that wom - an

B7#9 E7

call-in' me hon - ey, would-n't stand back —      for nei - ther love nor — mon - ey. —  
 find it in your-self to please stand back? —      You ain't — gon-na move — me." —  
 walk-in' down the street, I'll just stand back —      and try to move a-way slow - ly. —

A/E E E7 A/E E To Coda

E D/E

Just when all — be - gan — to fade, —      I reached out, threw the ace —

— of spades, — I put her on a train to the Ev-er-glades. — *Guitar solo*

A7 G F#m E7

*Play 4 times*

F#m7/E E7 F#m7/E E7 *Bass solo*

*D.S. al Coda*

CODA

E7 *Repeat and Fade*

# STATESBORO BLUES

Words and Music by  
WILLY McTELL

Moderate Shuffle (♩ = ♪<sup>3</sup>)

N.C.

D7

A7 G7 D7

A7 D7 G7

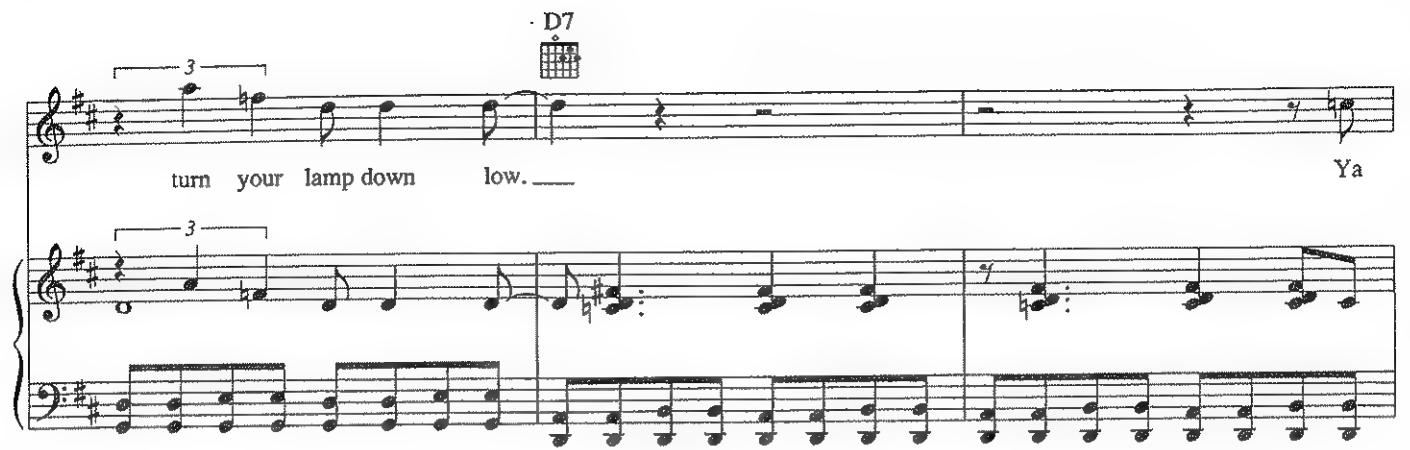
*Solo ends* 1.,4. Wake up, ma - ma, turn your lamp down low..  
2.,3. (See additional lyrics)

D7 G7

Wake up, ma - ma,

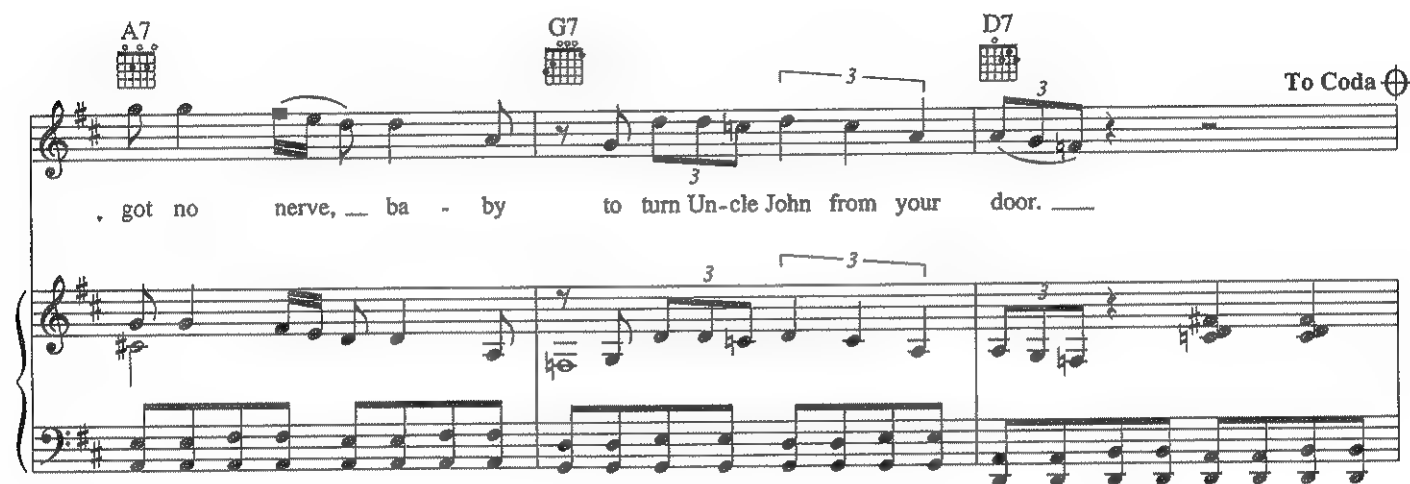
turn your lamp down low. \_\_\_\_ Ya

D7



, got no nerve, — ba - by to turn Un-cle John from your door. \_\_\_\_ To Coda ⊕

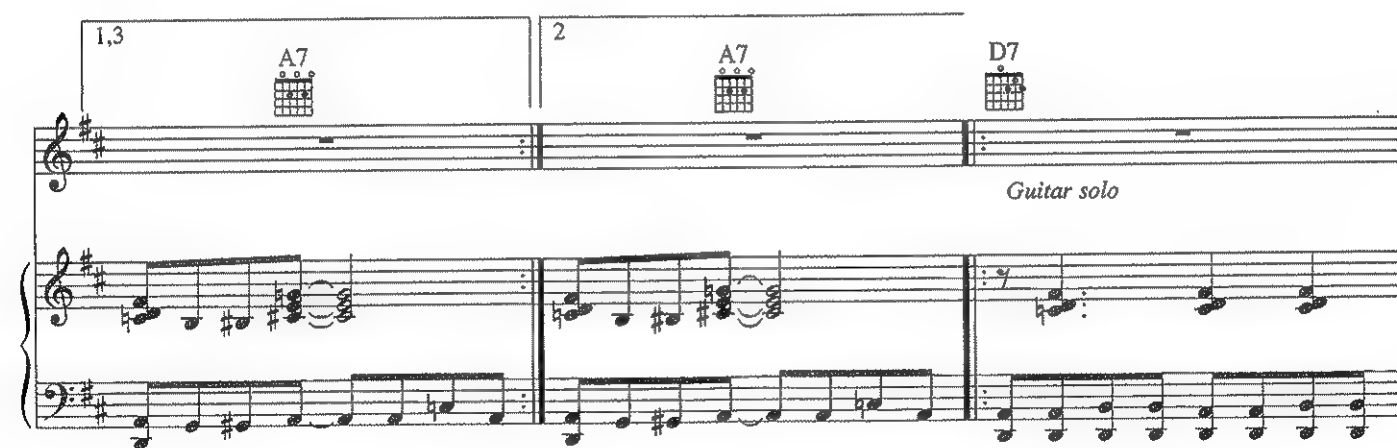
A7 G7 D7



1,3 2

A7 A7 D7

Guitar solo



G7 D7



G7 D7

A7 G7

D7 1 A7 2 A7

*Solo ends* Well, my

D7 N.C.

ma - ma died and left me, my pa - pa died and left me. I ain't good look-in', ba - by, but I'm



some-one \_ sweet and kind. \_\_\_\_\_ I'm goin' to the coun-try, ba - by, do you wan - na go?\_

G7

Spoken: If you can't make it, baby, Sung: your sis-ter Lu-cille said she

D7 A7 G7

wan-na go. \_\_\_\_\_ Spoken: Well, I sho' nuff tell ya...

D7 A7 D.S. al Coda (with repeats)

CODA

C#13 D13

## Additional Lyrics

2. I woke up this mornin', and I had them Statesboro blues.  
I woke up this mornin', and I had them Statesboro blues.  
Well, I looked over in the corner, baby.  
Your grandpa seem to have them, too.

3. I love that woman better than any woman I've ever seen.  
Well, I love that woman better than any woman I've ever seen.  
Well, she treat me like a king, yeah, yeah, yeah.  
I treat her like a doggone queen.

# STRAIGHT FROM THE HEART

Words and Music by DICKY BETTS  
and JOHNNY COBB

Moderate Rock

*mf*

A E/A A D/A A E/A A D/A

You've heard ev - 'ry line — be - fore. —

My life's a re - volv - ing door — with no way out —  
I — know what they're tell - ing you. — I wish I could say —

and no way in. —  
that it's not true. —

N.C.

A Dm6/A A

You know just what's on \_\_\_\_\_ my mind. \_ Could you take a chance  
Love \_ is so hard \_\_\_\_\_ to find, \_ but I nev - er

Dm6/A A Dm6/A

one more time? \_\_\_\_\_ May - be we could start \_\_\_\_\_ all o - ver a - gain. \_  
took the time. \_\_\_\_\_ I nev - er let \_\_\_\_\_ you in.

Bm E A E/A D/A

(Straight from the heart.)

Please, let me try \_\_\_\_\_ a - gain. \_\_\_\_\_ Straight from the heart. \_\_\_\_\_

A E/A D/A

(Straight from the heart.) \_\_\_\_\_

Ba - by, my love. \_\_\_\_\_  
Straight from the heart. \_\_\_\_\_

**C#m7** **F#m** **Bm7**

Your eyes — can't tell a — lie. I can see — what you're

**E** **E/D** **C#m7** **F#m**

feel - in' in - side. — Don't give up be - fore — we start, — 'cause

**Bm7** **D** **E** **1 A** **E/A** **D/A**

this time love is straight from the heart, — (Straight from the heart.)

**A** **E/A** **D/A**

— straight from the heart. —

2

A Dm6/A A Dm6/A

A Dm6/A A N.C.

A Dm6/A A Dm6/A

A D/A A D/A A Bm E

C#m7 Dmaj7 C#m7

I thought I knew a - bout love, but I did - n't know at

Dmaj7 C#m7 Dmaj7

all. Did - n't take the time to see

Bm7 E

un - til I start - ed to fall straight from the heart.

A E/A D/A

(Straight from the heart.) Straight from the heart. — Repeat and Fade

# TROUBLE NO MORE

Written by  
McKINLEY MORGANFIELD

Moderate Shuffle (♩ - ♩<sup>3</sup>)  
N.C.

1

Don't care how long you go, in' y leav - in'. I don't care how long you that the dice won't in my neigh - bor - If you call, that's

stay. — It's good, kind treat - ment — Well, I know, — and I know, woh, — You're a kind, — lit - tle wom - an, — Oh, with - out — my lov - in', yeah, —

bring you home some - day. — Some - day, oh, you're liv - in' too fast. — But some - day, but you don't do me no good. — But some - day, oh, you can't stay — long. — But some - day,

2

A5

5fr

D7

A5

5fr

To Coda

ba - by, you ain't gon-na trou - ble — poor me — an - y -

1, 2  
N.C.

more, yeah, yeah. —

3  
N.C.

Now you keep on — bet - more, yeah, yeah, — yeah.  
I'll tell ev - 'ry - bod -

D.S. al Coda

I — know you're



## CODA

⊕ N.C.

more. Hell, yeah, —

A5  
5fr*Instrumental solo*

D7

A5  
5fr*Solo ends*

N.C.

A

C

D7

E7

N.C.



E7#9

N.C.

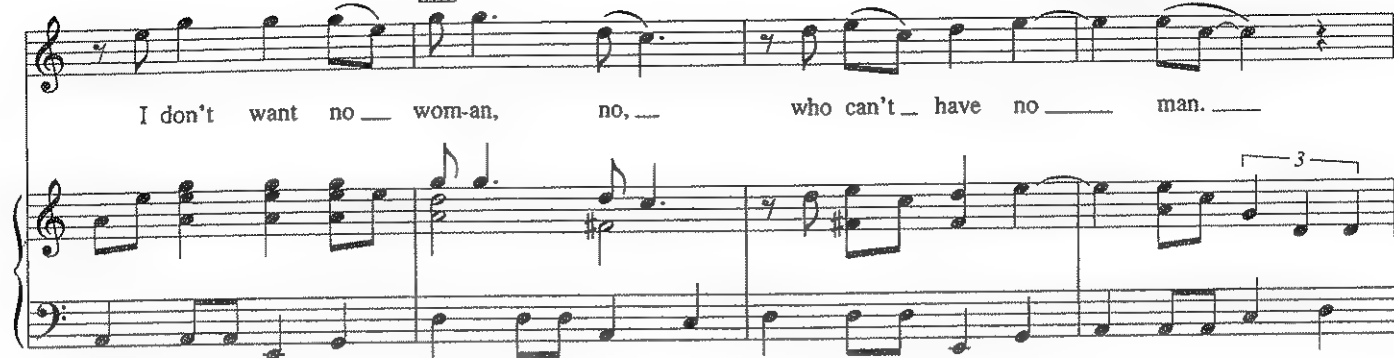
A5

5fr

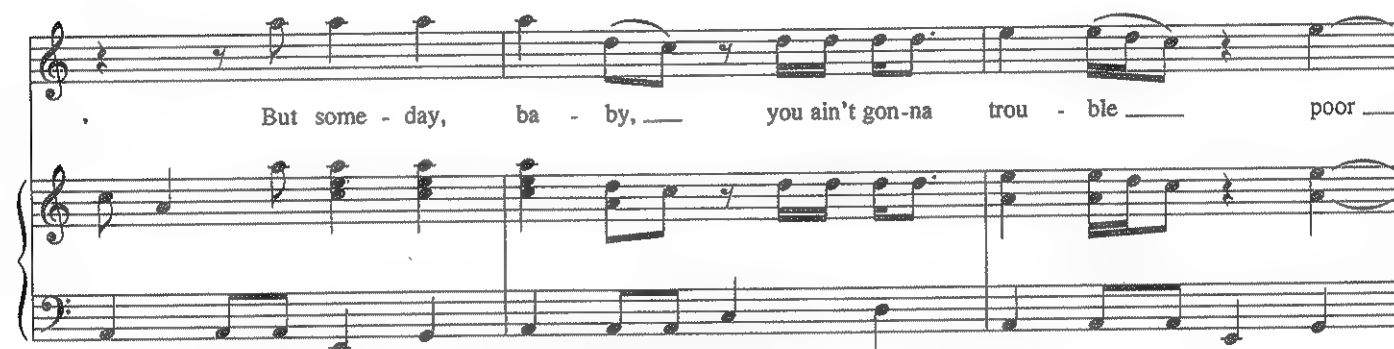
Well, good - bye ba - by. Yeah, well, take my hand. ...

D7  A5  5fr

I don't want no — wom-an, no, — who can't — have no — man. —



But some - day, ba - by, — you ain't gon-na trou - ble — poor —



N.C.

— me — an - y - more, trou-ble no more, —



A5  5fr

yeah, yeah. —



# WASTED WORDS

Words and Music by  
GREGG ALLMAN

Bright Rock

**A**

*mf*

Can you tell — me, — tell me, friend, —  
Well, all day and half the night  
Well, I ain't no saint, sure as hell — ain't no sav - ior.

just ex - act - ly where I've been. —  
you're walk - in' 'round look - in' such a fright. —  
Ev - 'ry oth - er Christ - mas I would prac - tice good be - hav - ior.

Is that so much to ask?  
 God, is it me or is it you?  
 That was then, this is now. Don't

I'll pay you back, no matter what the task.  
 I'll make a wa-ger and I hope to lose.  
 ask me to be Mis-ter Clean, ba-by, I don't know how.

You seem real-ly sure 'bout some-thing I don't know.  
 Time don't look like Rome is a-bout to fall.  
 Ring my phone now ten more times, and you will see.

Sure don't fall. Take that load off, looks  
 Next time take the el-  
 Find that broke-down life

A

like you're just a - bout to go.  
e - va - tor, please don't call.  
and let it be.

E7 D7 To Coda

Wast - ed words, Al - read - y been heard. Are you real - ly  
Wast - ed words, so ab - surd. Are you real - ly  
Wast - ed words, will nev - er be heard. Go on home, ba - by.

1 B7 E7 A

God? Yes or no?

2 N.C. B7 E7

Sa - tan? Yes or

A

no? \_\_\_\_\_ Tell me now,

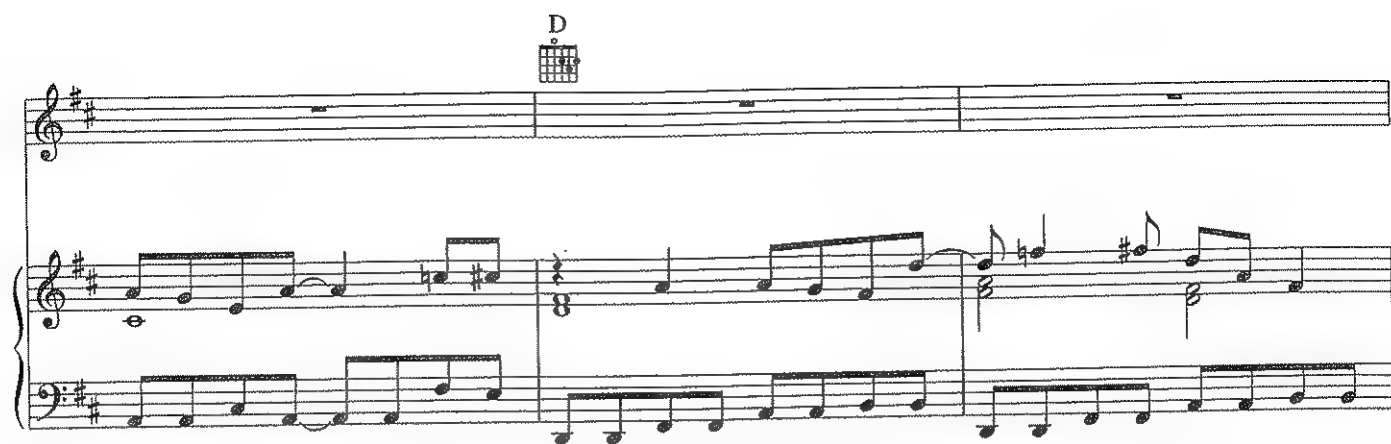
please, \_ yeah. woh. \_\_\_\_

Ooh. \_\_\_\_\_

D A

no? \_\_\_\_\_ Tell me now,

D



First system of music. The treble clef staff has a whole rest in the first measure, followed by a D chord diagram above the staff. The piano accompaniment consists of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

A E7



Second system of music. The treble clef staff has whole rests in the first two measures, followed by an A chord diagram, then an E7 chord diagram, and then whole rests. The piano accompaniment continues with eighth notes in the right hand and a steady eighth-note bass line in the left hand.

D7 B7 E7 A



Third system of music. The treble clef staff has whole rests in the first three measures, followed by a D7 chord diagram, then a B7 chord diagram, then an E7 chord diagram, and finally an A chord diagram. The piano accompaniment features a more complex right-hand melody with some chords and a steady eighth-note bass line in the left hand.

D.S. al Coda



Fourth system of music, marked "D.S. al Coda". The treble clef staff has whole rests in the first two measures. The piano accompaniment continues with eighth notes in the right hand and a steady eighth-note bass line in the left hand.



CODA



Watch it on T V \_\_\_\_\_

Week - days, \_\_\_\_\_ soap - box spe - ci - al - i -

ty. \_\_\_\_\_ You know what I'm talk - in' 'bout now.

By the way, — this song for you, \_\_\_\_\_ sin - cere - ly

A

me. \_\_\_\_\_ well. \_\_\_\_\_

This system contains a guitar chord diagram for A major (x022111) and two vocal staves. The first vocal staff has a melody starting on a half note, followed by a quarter rest, and then a half note. The second vocal staff has a melody starting on a half note, followed by a quarter rest, and then a half note. The piano accompaniment consists of a treble and bass staff. The treble staff has a melody starting on a half note, followed by a quarter rest, and then a half note. The bass staff has a melody starting on a half note, followed by a quarter rest, and then a half note.

D

This system contains a guitar chord diagram for D major (xx0232) and two vocal staves. The first vocal staff has a melody starting on a half note, followed by a quarter rest, and then a half note. The second vocal staff has a melody starting on a half note, followed by a quarter rest, and then a half note. The piano accompaniment consists of a treble and bass staff. The treble staff has a melody starting on a half note, followed by a quarter rest, and then a half note. The bass staff has a melody starting on a half note, followed by a quarter rest, and then a half note.

B7 E7 A

This system contains guitar chord diagrams for B7 (xx0212), E7 (xx0212), and A (x022111). The first vocal staff has a melody starting on a half note, followed by a quarter rest, and then a half note. The second vocal staff has a melody starting on a half note, followed by a quarter rest, and then a half note. The piano accompaniment consists of a treble and bass staff. The treble staff has a melody starting on a half note, followed by a quarter rest, and then a half note. The bass staff has a melody starting on a half note, followed by a quarter rest, and then a half note.

Repeat and Fade

This system contains a guitar chord diagram for A (x022111) and two vocal staves. The first vocal staff has a melody starting on a half note, followed by a quarter rest, and then a half note. The second vocal staff has a melody starting on a half note, followed by a quarter rest, and then a half note. The piano accompaniment consists of a treble and bass staff. The treble staff has a melody starting on a half note, followed by a quarter rest, and then a half note. The bass staff has a melody starting on a half note, followed by a quarter rest, and then a half note.

# YOU DON'T LOVE ME

Words and Music by  
WILLIE COBBS

Fast Blues



*mf*

1-3

4

You don't love

D7



1. \_\_\_\_\_ me, pret - ty ba - by. You don't  
2.,4. \_\_\_\_\_ my moth - er, I'm gon - na  
3., D.S. Instrumental solo  
5. \_\_\_\_\_ pret - ty ba - by, if I



love me, yes, I know.  
talk to my fa - ther, too.  
don't see you no more.

You don't love  
 Well, I'm gon - na tell  
 Lord, good-bye now,

D7

me, pret - ty ba - by. You don't  
 my sweet moth - er, an' I'm gon - na  
 pret - ty ba - by, if I

A7

love me, yes, I know.  
 talk to my fa - ther, too.  
 nev - er see you no more.

Well, if you leave.  
Well, I'm gon - na tell —  
Well, if you think.

**E7#9**

**To Coda** ⊕

**Bb7** **D7**

**N.C.**

— me, pret - ty ba - by, don't 'cha know —  
— ev - 'ry - bod - y what those young —  
— I'll be your fool, — Lord, you bet - ter be —

**A7**

— you're gon - na hurt me so. —  
— girls - 'll do for you. —  
— on your mer - ry way. —

1-4

*End solo*

- 2.,4. Well, I'm gon - na tell \_  
 3. *Instrumental solo*  
 5. Well, good - bye \_ now \_

D.S. al Coda

*Instrumental solo*

CODA

D7

D7/A

N.C.

*freely**molto rit.**accel.*

A7

*molto rit.*

# WHIPPING POST

Words and Music by  
GREGG ALLMAN

Moderately fast, driving

N.C.



Fourth system of piano introduction. Treble clef has a melody of eighth notes: G4-A4-B4-C5-D5-E5-F#5-G5-A5-B5-C6-D6-E6-F#6-G7-A7-B7-C8. Bass clef has a melody of eighth notes: G3-A3-B3-C4-D4-E4-F#4-G4-A4-B4-C5-D5-E5-F#5-G5-A5-B5-C6-D6-E6-F#6-G7-A7-B7-C8.

Chords: A, Bm7, Am7, Bm7.

Lyrics: run down, 'n' I been  
tell me I've

A Bm7 Am7 Bm7

lied ——— to. But I  
been such a fool. And

A Bm7 Am7 Bm7

don't know why ——— I let that mean wom - an make me a  
I had to stand by I 'n' take it, ba - by,

A Bm7 Am7 Bm7

fool. ——— She took all my  
all ——— for lov - in' you.

A Bm7 Am7 Bm7 A Bm7

mon-ey. ——— Wrecked my new ——— car. as I look at what you've —  
Drown my - self in sor - row



Am7 Bm7 A Bm7 Am7 Bm7

done. But Now she's with one of my good-time bud-dies. They're  
noth - in' seems to change, \_ the bad times stay the same, an'

A Bm7 Am7 Bm7 D7

drink-in' in some cross - town \_ bar. \_\_\_\_\_ } Some-times I feel, \_\_\_\_\_  
I can't run. \_\_\_\_\_

E7

some - times \_\_\_\_\_ I feel \_\_\_\_\_ like I been

A7 D7 A7

tied \_\_\_\_\_ to the whip-ping post, \_\_\_\_\_ tied \_\_\_\_\_ to the

D7 A7 D7

whip-ping post, \_\_\_\_\_ tied to the whip-ping post. ...

C N.C. A5 5fr To Coda ⊕

Good, Lord, I feel like I'm dy - in' \_\_\_\_\_

Asus Bm7/A Am7 D Asus Bm7/A Am7 D

A Bm7 2fr Am7 Bm7 2fr A Bm7 2fr 1 Am7 Bm7 2fr

Instrumental solo

2 D.S. al Coda

My — friends

*Solo ends*

## CODA

Asus Bm7/A Am7 D Asus Bm7 Am7 D

A Bm7 Am7 Bm7 A Bm7

*Instrumental solo*

Am7 Bm7 N.C.

First system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The music features a continuous eighth-note accompaniment in the bass and a melody in the treble.

Second system of musical notation. It continues the piece with a grand staff. An 8va (octave) marking is present above the treble staff. The accompaniment and melody continue.

Third system of musical notation. It includes guitar chord diagrams and fret numbers above the treble staff. The chords are: A (N.C.), Bm7 (2fr, N.C.), C6 (N.C.), and Bm7 (2fr, N.C.). The music features a melody with vibrato marks and a steady eighth-note accompaniment.

Fourth system of musical notation. It includes guitar chord diagrams and fret numbers above the treble staff. The chords are: D6 (N.C.), A (N.C.), and D7. A "Slower" tempo marking is placed above the treble staff. The lyrics "Some - times I \_\_\_\_ feel, \_\_\_\_" are written below the treble staff. The music features a melody with slurs and a steady eighth-note accompaniment.

some - times \_\_\_\_\_ I feel \_\_\_\_\_ like I been

E7

tied \_\_\_\_\_ to the whip-ping post, \_\_\_\_\_ tied \_\_\_\_\_ to the

A7 D7 A7

whip-ping post, \_\_\_\_\_ tied \_\_\_\_\_ to the whip-ping post. \_\_\_\_\_

D7 A7 D7

Good Lord, I feel like I'm dy - in' \_\_\_\_\_

C N.C. Am Am9

*molto rit.*



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Nobody Knows

One Way Out

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Seven Turns

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